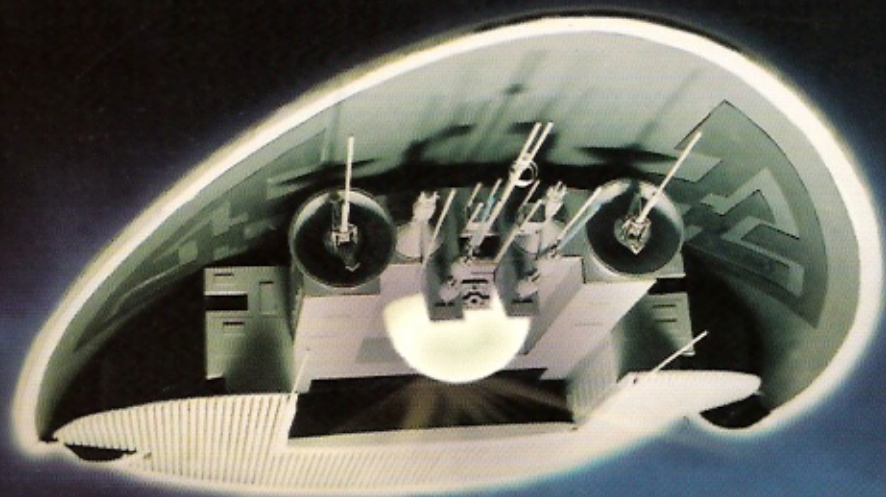


THE DARKNESS

PERMISSION TO LAND

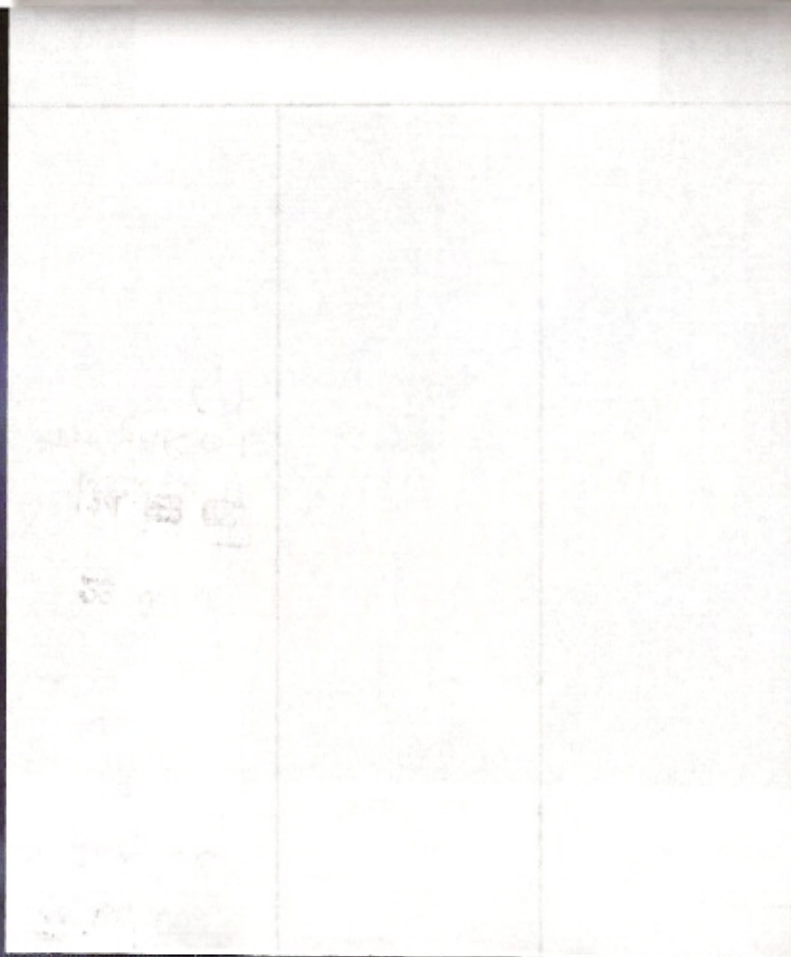
ALL 10 TRACKS FROM THE ALBUM TRANSCRIBED IN GUITAR TABLATURE,
PLUS ALL THE B-SIDES AND 'CHRISTMAS TIME (DON'T LET THE BELLS END)'



The Darkness



PARENTAL
ADVISORY
EXPLICIT LYRICS



PERMISSION TO LAND

BLACK SHUCK	7
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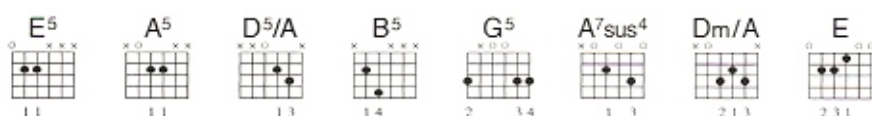
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BLACK SHUCK

7

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro: ♩=160

Elec. Gtr. 1
mf w/dist. 1/2

Elec. Gtr. 2
w/dist.

Gtrs. 1+2

Chord progression: E5 A5 E5 D5/A B5 D5/A A5 G5

TAB notation for each system:

- System 1: 3 | 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 0 3 0 0 0 0 0 0 | 3 2 0 0 2 0 0 0 | 3 2 0 0 2 0 0 0
- System 2: 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 0 3 0 0 0 0 0 0 | 3 2 0 0 2 0 0 0 | 3 2 0 0 2 0 0 0
- System 3: 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 0 3 0 0 0 0 0 0 | 3 2 0 0 2 0 0 0 | 3 2 0 0 2 0 0 0
- System 4: 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 2 0 2 0 2 0 2 0 | 0 3 0 0 0 0 0 0 | 3 2 0 0 2 0 0 0 | 3 2 0 0 2 0 0 0

A5
 1. In a town
 2. Flames
 in the east, oh.
 licked round the sa-cred spire.

Gtr. 1
mf

TAB
 2 7 0 7 0 7 5 0 5 0 5 0 5 0 3 3 3 0 0

A⁵ A^{7sus4}

The pa - ri - sho - ners were vi - si - ted up - on
And the con - gre - ga - tion's last line of de - fence

TAB

0 2 2 3 0 3 0 2 2 2 3

[illegible]

A5

G5

And his eyes
As the flam-ing priest

num - bered but
stepped in - to

one and
fi - ring

shone. like the sun.
line.—

TAB

0 7 0 7 0 7 5 7 0 5 0 5 0 5 0 3 3 0 3 0 3

D⁵/A

A⁵

And a glance beckoned the im - me - di - ate
On the - bus - iness end of a beam of des -

TAB

3
2
0
0

0 5 5 5 0 2 7 0 7 5

loss pair God, Of a he che-rished one. Ooh, It was the com-ing of the Ooh, Du-ring the com-ing of the

G⁵ D⁵/A

Gtrs. 1+2

TAB 7 5 0 7 0 5 0 0 3 3 3 3 3 0 3 3 2 0 0 0

Chorus:

Chorus:

E⁵ A⁵ E⁵ D⁵/A B⁵

(B,V⁵) Black Shuck. Black Shuck. Black Shuck. Black Shuck. That

TAB

3 2 0 2 0 2 0 2 0 3 2 0 0 2 0 2 0 2 0 4 2

[illegible]

1. B⁵ D⁵/A 2. D⁵/A

— Shuck That dog don't give a fuck... dog don't give a

Black Shuck.

TAB: 2 0 2 0 2 0 2 0 4 2 0 3 0 0 0 0 3 0 0 0

Bridge:

A⁵
Gtr. 2

fuck. Ooh

Gtr. 1

mf *mp*

TAB: 2 0 3 3 G⁵

Gtrs. 1+2

mf

TAB: 3 0 2 2 3

Middle:

D⁵/A

nim-bus of blue light sur-rounds a crim-son paw.

w/developing f/back

TAB: 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

As he takes an-o-ther fa-tal swipe at the Blythe-burgh church door.

Gtr. 2

TAB

Solo:

A7

Gtr. 1

cont. ad lib. sim. throughout solo

TAB

Gtr. 2

TAB

TAB

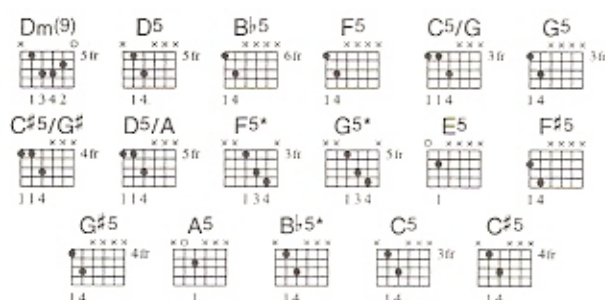
Aah!

TAB

GET YOUR HANDS OFF MY WOMAN

15

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



♩ = 160
Intro: Dm(9)

Intro: Dm(9)

Elec. Gtr. 1

(2nd only) Aaow!

mf w/light overdrive

TAB

0	6	7	7	5
---	---	---	---	---

D5 Bb5 F5 C5/G G5 F5 D5 Bb5 F5 C5/G C#5/G#

Elec. Gtrs. 1 & 2

f w/dist.

TAB

7 7	8 8	3 3	5 5	7 7	8 8	3 3	5 5	5 6
5 5	6 6	1 1	3 3	5 5	6 6	1 1	3 3	3 4

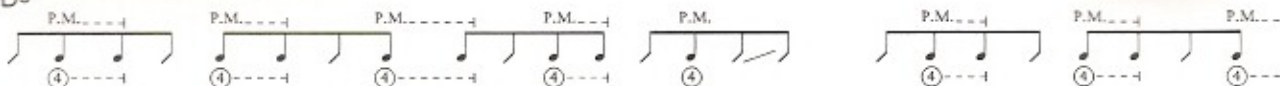
D5/A Bb5 F5 C5/G G5 F5 D5 Bb5 F5 C5/G

TAB

7 7	8 8	3 3	5 5	7 7	8 8	3 3	5 5
5 5	6 6	1 1	3 3	5 5	6 6	1 1	3 3

Verse:

D5

(2^o) Gtr. 1

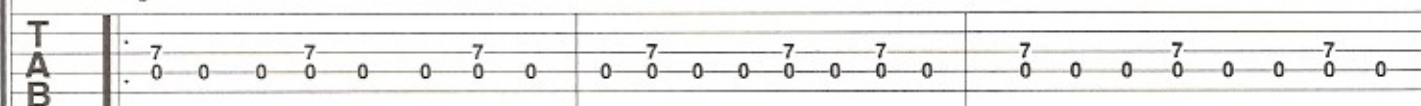
NB - vocals sound 8ve higher throughout



1. You are drunk and you are sur - ly in La - ti - no - lo - o -
 2. Oc - to - ped, you've got six hands too ma - ny and you can't keep - them to your -

(1^o) Gtr. 1

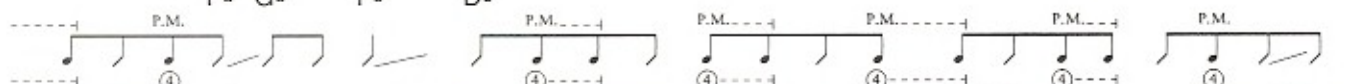
mf



F5 G5

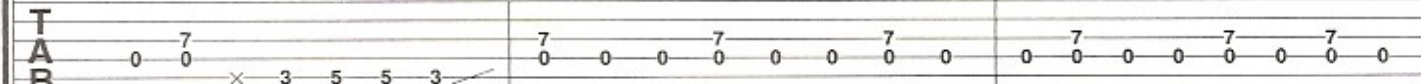
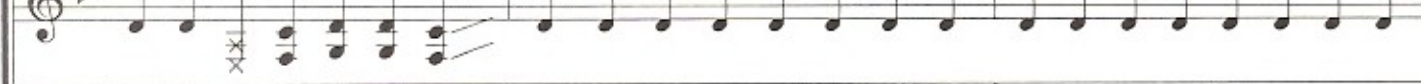
F5

D5



- ov - er mode.
 - self.

We all know what's on your a - gen - da, we've -
 You're too fat and too old to mar - ry, so they



P.M.

P.M.

P.M.

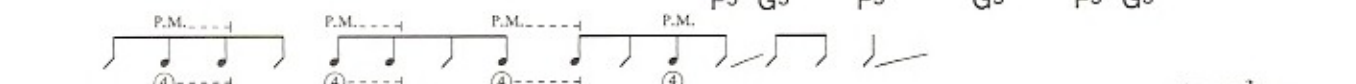
P.M.

F5 G5

F5

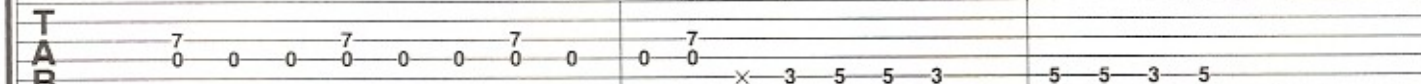
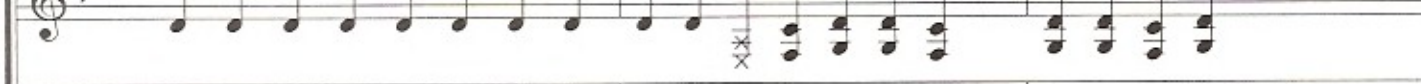
G5

F5 G5



bro - ken the code.
 left you on the shelf.

Oh! I've got no
 Oh! I've got no

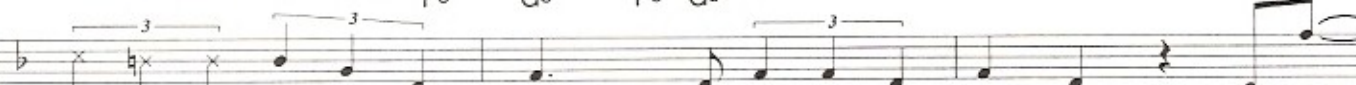


F5

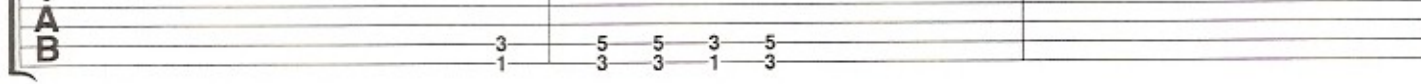
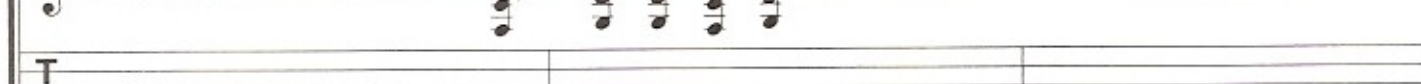
G5

F5

G5



right to lay claim to her frame, she's not my pos - ses - sion you cunt -
 right to lay claim to her frame, but you soiled my ob - ses - sion.



[illegible]

Chorus: D5 Bb5 F5 C5/G G5 F5 D5 Bb5 F5

Get your hands off - a my wo - man, moth - er - fuck - er.

TAB

7 7 8 8 3 3 5 5 X 5 5 3 3 7 7 8 8 3 3
5 5 6 6 1 1 3 3 3 3 5 5 6 6 1 1

C5/G C#5/G# D5/A Bb5 F5

Get your hands off - a my wo -

TAB

5 5 5 5 6 7 7 8 8 3 3
3 3 3 X 3 4 5 5 6 6 1 1

C5/G G5 F5 D5 Bb5 F5 C5/G

man, moth - er - fuck - er. Yeah!

TAB

5 5 5 5 7 7 8 8 3 3 5 5 5
3 3 3 3 5 5 6 6 1 1 3 3 3
3 3 3 3 1 1 1 1 1 1 3 3 3

1.
Bridge: N.C.

F5* G5* F5*

Gtr. 1

[illegible]

2.
Bridge: D5

Gtr. 1

Sun 1

Musical notation for 'Sun 1' (Sunshine) in G major. The staff shows a whole note chord consisting of F4, A4, and C5. The guitar TAB staff indicates the fingering 7 5.

Middle 8:
N.C.

Bass arr. for Gtr.

Bass arr. for Gtr.

TAB

3
2
0 0 0 1 1 1 1 1 1 3 3 1 3 3 1 1

The musical notation for 'The Rose Tree' is presented in two systems. The first system shows the melody in a treble clef with a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The second system shows the guitar tablature (TAB) for the same melody, with fret numbers (0, 1, 3, 4) and a repeat sign.

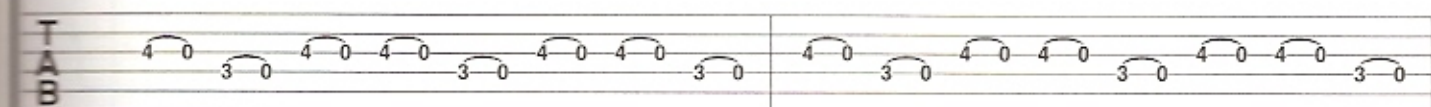
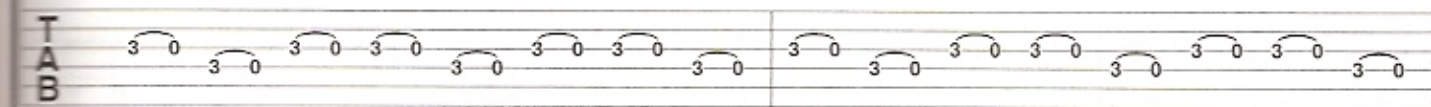
Solo: G⁵

Gtr. 1



Cont. rhy. simile

Gtr. 2

*f* w/ Fig. 1 (Elec. Gtr. 3) *ad lib.*E⁵ F⁵ F⁵ - G⁵ A^{b5} A⁵ B^{b5}* C⁵ C⁵Chorus: D⁵B^{b5}F⁵C⁵/GG⁵F⁵D⁵B^{b5}F⁵

Get your hands off - a my wo - man, moth - er - fuck - er.

(Ω)

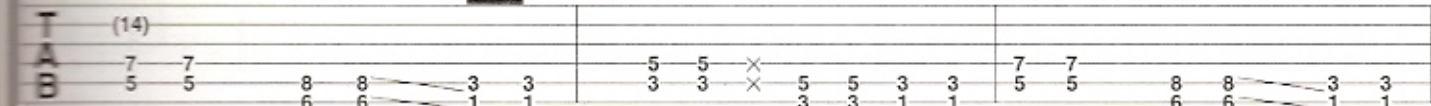
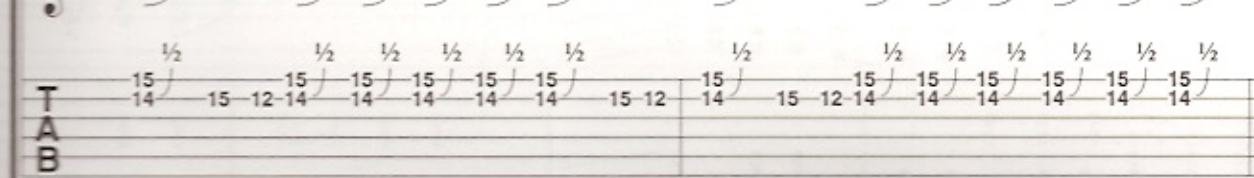


Fig. 1

Gtr. 3

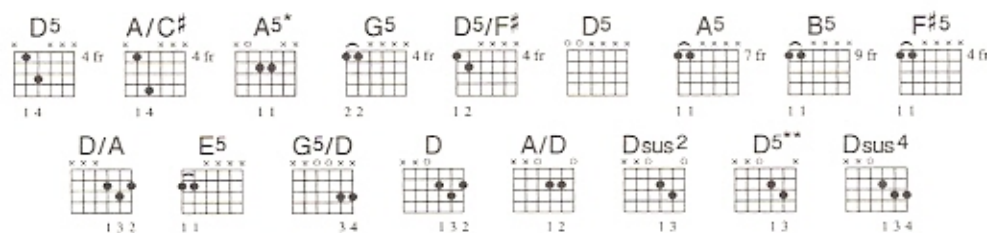


C⁵/G C⁵/G[#] D⁵/A B^b5 F⁵ C⁵ G⁵ F⁵
 Get your hands off - a my wo - man, moth - er - fuck - er.
 Aaow! Get your hands off - a my wo - man, moth - er - fuck - er.
 Get your hands off - a my wo - man, moth - er - fuck - er.

GROWING ON ME

21

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Tune guitar:
⑥ = D

♩ = 150

D5*
Elec. Gtr. 1
w/dist.

A/C#

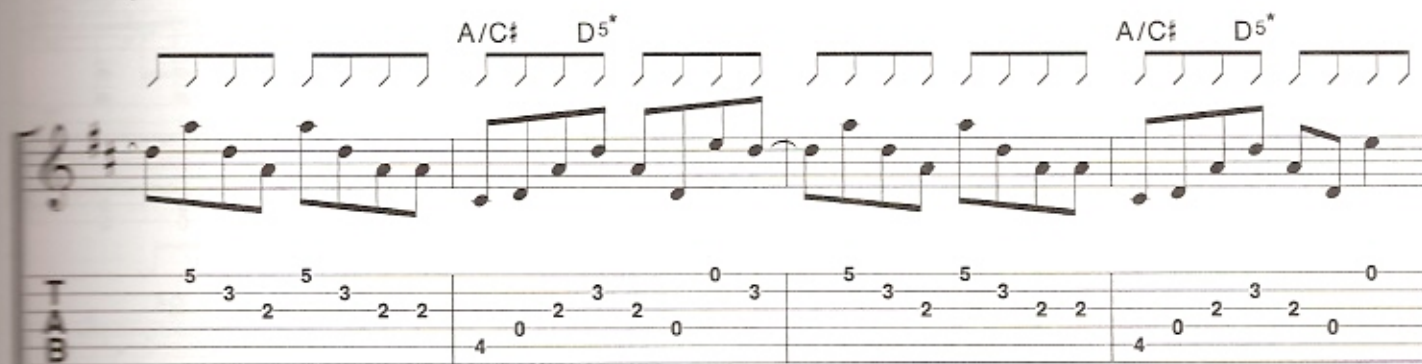
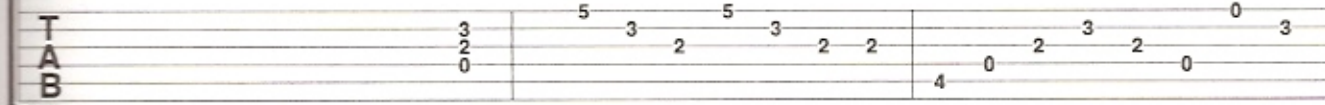
D5*

Intro:

Elec. Gtr. 2

Drum intro

f w/dist.



Verse:

A5

B5

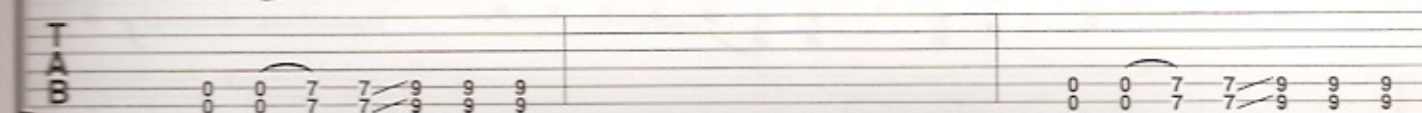
A5

B5

I can't get rid of you, —

I

mf



A⁵ G⁵ D/F# D⁵ A⁵ B⁵ A⁵

don't know what to do, I don't ev-en know who is grow-ing on—

TAB

7 7 5 5 0 0 0 7 7 9 9 9 7

G⁵/D Gtr. 1 D

G⁵ D/F# D⁵ G⁵ D/F# D⁵

who. Yeah, yeah.

Gtr. 2

TAB

7 7 7 7 7 7 5 5 0 5 5 0 0

A⁵ B⁵ A⁵ B⁵

'Cos ev-ery-where I go you're there,
Sleep-ing in an emp-ry bed,

Gtrs. 1+2 *mf*

TAB

0 0 7 7 9 9 9 0 0 7 7 9 9 9

A⁵ G⁵ D/F# D⁵ A⁵ B⁵ A⁵*

can't get you out of my hair,
can't get you off my head, I can't pre-tend that I don't care,
and I won't have a life un-til you're—

TAB

7 7 5 5 0 0 0 7 7 9 9 9 2 2 0

dead, it's not fair. ————
yeah you heard what I said.

E⁵ D⁵*

Gtr. 2

I'm be - ing pun - ished for all my of - fen - ces,
I wan - na shake you off but you just won't go,

A/C# D⁵*

I wan - na touch you but I'm 'fraid of the con - se - quen - ces,
and you're all ov - er me but I don't want a - ny - one to know

A/C# D⁵*

I wan - na ban - ish you from whence you ———— came, ———— but you're part ————
that you're at - tached to me, that's how you've ———— grown, ———— won't you leave ————

A⁵

16fr

of me— now, and I've on - ly got my - self to—
me, leave me, leave me a - lone.

TAB

2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0

Chorus:

F⁵ G⁵ A⁵ D⁵ B⁵ G⁵

blame.} You're real - ly grow-ing on— me.
(B.V's) Or am I grow-ing on
Fig.1-----

TAB

4	4	4	5	5	5	5	5	7	7	7	0	0	0	0	0	9	9	9	5	5	5	5	5
4	4	4	5	5	5	5	5	7	7	7	0	0	0	0	0	9	9	9	5	5	5	5	5
4	4	4	5	5	5	5	5	7	7	7	0	0	0	0	0	9	9	9	5	5	5	5	5

A⁵ D⁵ E⁵ F⁵ G⁵ A⁵ D⁵

You're real - ly grow-ing on me. A - ny fool can
you?— (B.V's w/ Fig.1)

TAB

7	7	7	0	0	0	0	2	4	4	4	5	5	5	5	5	7	7	7	0	0	0	0	0
7	7	7	0	0	0	0	2	4	4	4	5	5	5	5	5	7	7	7	0	0	0	0	0
7	7	7	0	0	0	0	2	4	4	4	5	5	5	5	5	7	7	7	0	0	0	0	0

A⁵

1. G⁵ D/F[♯] D⁵ G⁵ D/F[♯] D⁵ | 2. G⁵ D/F[♯] D⁵ G⁵ D/F[♯] D⁵

sec. Ah!

Gtrs. 1+2

TAB

7 7 7 7 7 7 7 7 | 5 5 0 5 5 0 0 0 | 5 5 0 5 5 0 0 0

Bridge:

G⁵/D Gtr. 1 D A/D D^{sus2} D^{5**}

Gtr. 2

mf

TAB

3 3 3 2 2 | 0 0 0 3 3 3 | 3 3 3 3 3 3

0 0 0 0 0 | 2 2 2 2 2 2 | 2 2 2 2 2 2

0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

D^{sus4} D A/D D^{5**} 12fr G⁵

f

TAB

3 3 3 2 2 | 0 0 0 3 3 3 | 3 3 3 3 3 3

2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

5

Solo:

D⁵ A⁵ D⁵ G⁵ D⁵

TAB

x x 5 x x 7 7 5 12 12 14 12 14

A⁵ G⁵ D⁵ A⁵ D⁵

8va

11 12 14 12 11 14 (14)(14) 18 18 17 (17)17 15 17 17 (17)15

3 3 1/2 1/2

E⁵ (8va)

17 17 15 14 15 14 12

3 3

Chorus:

D/A F⁵ G⁵ A⁵ D⁵ B⁵ G⁵

You're real-ly grow-ing on— me. (B.V's w/fig.1)

Fig. 2...

4 4 4 5 5 5 5 5 7 7 7 0 0 0 0 0 9 9 9 5 5 5 5 5

A⁵ D⁵ E⁵ F⁵ G⁵ A⁵ D⁵

You're real-ly grow-ing on me. Oh!—

7 7 7 0 0 0 0 2 4 4 4 5 5 5 5 5 7 7 7 0 0 0 0 0

A⁵ G⁵ D/F[♯] D⁵ G⁵ D/F[♯] D⁵ E⁵

...Fig. 2 ends

TAB 7 7 7 7 7 7 7 7 5 5 0 5 5 0 2

Solo:

F[♯]5 G⁵ A⁵ D⁵ B⁵ G⁵

Gtr. 2

Gtr. 1 w/ Fig. 2

TAB 12 0 2 (2) 0 0 2 4 2 4 2

A⁵ D⁵ E⁵ F[♯]5 G⁵ A⁵ D⁵

TAB 3 3 2 2 0 3 3 5 5 5 5

A⁵ G⁵ D/F[♯] D⁵ G⁵ D⁵ D/F[♯] E⁵ F[♯]5 G⁵

Gtr. 1 w/ Fig. 2

TAB 2 0 3 3 2 3 2 0 2 0 2 0 4 2 0

A⁵ D⁵ B⁵ G⁵ A⁵ D⁵ E⁵

TAB 2 0 3 3 0 2 0 2 15 15 16 14 14

First system of guitar notation. Chords: F#5, G5, A5, D5, A5. The staff shows a melodic line with triplets and a bass line with fret numbers 15, (15), 15, 15, 17, 17, 17, 17, 17, 17, 17, 17.

Second system of guitar notation. Chords: (8va) G5, D/F#, D5, G5 D/F#, D5, E5, F#5, G5. The staff shows a melodic line with a 5-measure rest and a bass line with fret numbers 17, 17, 17, 17, 17, 19, 17, 5, 10, 10, 10, 10, 10, 10, 10, 10, 10.

Third system of guitar notation. Chords: A5 (8va), D5, B5, G5. The staff shows a melodic line and a bass line with fret numbers 12, 10, 10, 14, 10, 10, 12, 10, 10, 14, 10, 10, 12, 10, 10, 10, 14, 10, 10, 12, 10, 10, 10, 14, 10, 10, 10.

Fourth system of guitar notation. Chords: A5, D5, E5, F#5, G5. The staff shows a melodic line with triplets and a bass line with fret numbers 10, 10, 10, 12, 10, 10, 12, 10, 10, 12, 10, 10, 12, 10, 10, 10, 10, 10, 7, 7, 7, 8, 7.

Fifth system of guitar notation. Chords: A5, D5, A5, G5 D/F#, D5, G5 D/F#, D5, E5. The staff shows a melodic line with a triplet and a bass line with fret numbers 5, 3, 5, 3, 2, 3, 2, 0, 2, 0, 2, 0, 2, 0, 2, 4, 5, 4, 0, 5, 4. The text "ad lib. sim. to fade" is written below the staff.

I BELIEVE IN A THING CALLED LOVE

29

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Intro: $\text{♩} = 140$

Chord diagrams for the Intro:

- F#5: 1 4
- A5: 1
- B5: 1 4
- E5: 1
- B: 1 4 4 4
- E: 2 3 1
- A: 1 1 1 4
- F#m: 1 3 4 1 1 1
- F#m11: 1 3 4 1
- A5/E: 1 1
- Bb5/F: 1 1 4 4
- B/F#: 1 1 4 4 4
- C#5/G#: 1 1 4 4
- B5/F#: 1 1 4 4
- D5/A: 1 1 4 4
- D/A: 1 1 4 4 4

First System:

Elec. Gtr. 1 *mp* w/overdrive

Chords: F#5, A5, B5, E5

Second System:

Elec. Gtr. 2 *mf* w/overdrive

Chords: B5, A5, F#5, A5, B

Third System:

Chords: E, B, A

Verse:

1. Can't ex - plain all the feel - ings that you're mak - ing me
 2. wan - na kiss you ev - ery min - ute, ev - ery ho - ur every

Gtrs. 1+2 1° only

B A⁵

feel. _____
day. _____

TAB

2 0 4 4 4 4 2 2 4 0 4 0 2 4 0

F#m A⁵ B E⁵

My heart's in ov - er - drive and you're be - hind the steer - ing wheel...
You've got me in a spin but ev - ery - thing is A. O. K!...

1° only - - - - -

TAB

2 2 2 2 4 4 4 4 4 4 4 4 2 2 0

B A

TAB

2 0 4 4 4 4 2 2 2 2 4 0 4 2 0

E⁵ F^{♯5} E⁵ F^{♯m11}
 Gtr. 2
 Touch-ing you. Touch-ing me.
 (B.V's) Ab! (B.V's w/ Fig. 1)
 Fig. 1
 Gtr. 1
 P.M.
 TAB
 0 0 0 2 2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2

E⁵ F^{#5} A⁵/E B^{b5}/F

Touch-ing you, — God you're touch-ing me.

(B. V's w/ Fig. 1)

Gtrs. 1+2

TAB

2 2 2 2 2 2 2 2 0 0 0 2 2 2 0

2 3 3 3
 2 3 3 3
 0 1 1 1
 0 1 1 1

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written in treble clef, key of D major (one sharp), and common time (C). The melody is written on a single staff. The lyrics are: "Hello, hello, good morning to you, / I've come to a new place, / It's so quiet, it's so quiet, / That I can hear your heart beating." The score is divided into two systems. The first system contains the first two lines of the melody. The second system contains the next two lines. The score ends with a double bar line and a repeat sign.

Chorus:

N.C. A5 F#5 B5

(B.V's) Ah!

I be-lieve in a thing called love, just lis-ten to the rhy-thm of my heart.

TAB

0 2 4 2 0 4 0 4 4 0 2 4 4 2

N.C. A⁵ F[#]5 B⁵

There's a chance we could make it now, we'll be rock-ing till the sun goes down.

T
A
B

0 2 4 2 0 4 2 0 4 2 4 2

N.C. A⁵ F^{#5} B⁵

The image shows a musical score for the song "I believe in a thing called love". It includes a guitar part with chords (N.C., A⁵, F^{#5}, B⁵) and a vocal line. The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal line is also in treble clef. The lyrics "I believe in a thing called love" are written below the vocal line. The guitar part includes a tablature section at the bottom, which is a six-line staff with numbers indicating fret positions. The tablature is written in a style that is common in guitar sheet music, with numbers 0, 2, 4, and 5 indicating frets. The tablature is written in a way that is easy to read, with numbers placed directly on the lines of the staff. The tablature is written in a style that is common in guitar sheet music, with numbers indicating fret positions. The tablature is written in a way that is easy to read, with numbers placed directly on the lines of the staff. The tablature is written in a style that is common in guitar sheet music, with numbers indicating fret positions. The tablature is written in a way that is easy to read, with numbers placed directly on the lines of the staff.

[illegible]

Bridge:

1.

Bridge:

1. F#5 A5 B E

Gtr. 2

TAB

17 17 17 17 (17) 16 19 21 (19) 16 17 16

Gtr. 1

mf

TAB

4 2

X 2 2 4 4 4 4 0

X 0 0 2 2 4 4 0

X 4 4 4 4 2 2 0

[illegible]

Solo:

2.

Solo:

2.
F#5

A5 B5

E5 B5 A5

Gtr. 2

mf

TAB

0 0 5 0 5 0 7 1 7 7 7 (7) 5 7 5 0 4 0 2 0

4fr open 2fr 4fr open F#5 A5 B5 E5

TAB 1 2 4 4 x 6 6 6 4 2 4 2/4 4 4 6 4 2

B5 A5 4fr open 2fr 4fr open F#5 A5 B5

TAB 2 2 0 0 1 1 2 0 0 x 10 10 10 10 9 11 1/2 1/2 1/2 1/2 1/2

E5 B5 A5

TAB 9 9 9 11 9 9 9 12 9 12 9 11 9 11 9 11 9 9 11 1/2 1/2 1/2 1/2 1/2

4fr open 2fr 4fr open F#5 A5 B5 E5

TAB 11 9 11 9 11 11 9 11 9 9 9 9 11 9 11 9 11 9 11 11 9 11

B5 A5 4fr open 2fr 4fr open

TAB 9 9 9 9 9 10 11 12 13 12 13 x 3

E5
 Gtr. 1
 F#5
 E5
 F#m11
 35
 Touch-ing you.
 Touch-ing me.
 Gtr. 2
 P.M.
 TAB
 0 0 0 2 2 2 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2

E⁵ F⁵ open A⁵/E B^b5/F

Touch - ing you, — God you're touch - ing me.

Gtrs. 1+2

TAB

2 2 2 2 2 2 2 2 0 0 0 2 2 2 0

2 3 3 3
 2 3 3 3
 0 1 1 1
 0 1 1 1

B/F#

Aah!

TAB

Chorus:

N.C.

I bel-ieve in a thing called love, just lis-ten to the rhy-thm of my heart.

TAB

0 0 4 4 2
2 2 5 5 4
2 4 4 4 4

There's a chance we could make it now, we'll be rock-ing till the sun goes down.

TAB

0 0 0 4 4 2
2 2 2 5 5 4
2 4 4 4 4 4

I bel-ieve in a thing called love.

TAB

0 0 4 4 2
2 2 5 5 4
2 4 4 4 4 2

C#5/G#
Gtr. 1

B5/F# C#5/G# D5/A

D/A

Ah!

Gtr. 2

TAB

14 14
15 15

N.C. open 2fr 4fr A⁵ 4fr open F[♯]5 4fr open B⁵ 4fr 2fr

14 15 17 15 16 15 16 15 14 12 14 12 14 12 14

N.C. open 2fr 4fr A⁵ 4fr open F[♯]5 4fr open B⁵ 4fr 2fr

12 14 12 14 12 14 12 14 12 14 13 12 14 10 12 10 12

N.C. open 2fr 4fr A⁵ 4fr open F[♯]5 4fr open B⁵ 4fr 2fr

4 0 0 5 0 0 7 0 0 9 0 0 7 0 9 0 11 0 9 0 11 0 12 0 14 0 12 0 14 0 16 0

N.C. open 2fr 4fr A⁵ 4fr open F[♯]5 4fr open B⁵ 4fr 2fr

17 0 0 16 0 0 19 0 0 16 0 0 17 0 0 0 0 22 (22) X

Outro:

NC. A⁵ F^{♯5} B⁵ NC. A⁵ F^{♯5}

Gtrs. 1+2

TAB

0 2 4 0 4 0 2 4 0 2 4 2 0 2 4 0 4 0 2

B⁵ NC. A⁵ F^{♯5} B⁵

TAB

4 0 2 4 2 0 2 4 0 2 4 0 2 4 2

NC. A⁵ F^{♯5} B⁵ E

Gtr. 1

Gtr. 2

Rall.

TAB

0 2 4 0 4 0 2 4 0 2 4 2

11 10

P.H.

TAB

7 10 7 6 9 6 5 8 5 4 7 4 3 6 3 1 4 1

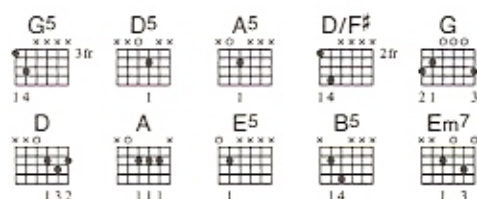
12

LOVE IS ONLY A FEELING

39

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Gtrs. 2, 5 & 7:
Capo 7th fret



Intro: $\text{♩} = 160$ N.C.

4 bars Drums

mf w/dist.

G5 Elec. Gtr. 1 (no capo) D5 A5 D/F#

Elec. Gtr. 2 (capo 7th fret)

TAB

G5 D5

8^{va}

1 1 0 10 10 10 (11) 10 10 10 10 10

0 2

TAB

A5 open 4fr open G5

(8^{va}) ⑤ ④ ⑤

Cont. rhy. simile

10 10 10 8 10 7 7 5 5 7 0 0 0 0

TAB

D5 A5 D/F# G5

(8^{va})

0 3 3 3 5 3 5 5 3 5 (5) 3 0 0 12 12

TAB

D5

A5

(Gtr) ----- 1. Oh, the

TAB 12 10 10 10 10 8 8 8 8 7 7 7 7 3 3 5

Verse:

Acous.
Gtr. 4

G

D

A

Acous.

Gtr. 5 (capo 7th fret)

first flush of youth was up - on you when our eyes first met,

mp

TAB 1 0 1 0 1 0 1 0 0 0 2 3 2 4 0

G

D

and I knew that to you and in - to your life I had to

TAB 1 0 1 0 1 0 1 0 0 0 2 3 2 4 0

A

get.

Oh, I

TAB 0 2 4 2 3 2 4 0 2 5 2 3 3 5

G D A

(1.) felt light - head - ed at the touch of this stran - ger's hand,
 (2.) state of e - la - tion that this u - ni - son of hearts a - chieved,

Gtr. 5 (capo 7th fret)

TAB

(27) Acous. Gtr. 6 (no capo)

TAB

G D

an as - sault my de - fen - ces sys - te - ma - ti - cal - ly failed to with -
 I had seen, I had touched, I had tast - ed and I tru - ly be -

TAB

A

- stand.
 - lied

'Cause you came light at of a my
 that the light

TAB

E5 **A5**

time when the pur - suit of one true - love in which to
 life would tear a hole right through each - cloud that scud-ded each

(2nd only) (Ooh,
 Gtr. 1 (no capo)

w/P.M.

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

E5 **D5**

fall by, was - the be all on and end -
 cloud that scud - ded by just - to beam on you and

Gtr. 1 Cont. in slashes

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Gtr. 1 **B5** **G5** **D5** **A5**

all. } Love is on - ly a feel - ing. (Drift - ing a - way.)
 l. }

Gtr. 2 (capo 7th fret)

f Fig. 1... ...Fig. 1

TAB

0 3 5 3 0 3 5 3 0 3 5 3 0 3 5 3

B5 **G5** **D5** **A5** **E5**

When I'm in your arms I start be - liev - ing. (It's here to stay.)

TAB

0 3 5 3 0 3 5 3 0 3 5 3 0 3

Bridge:

Gtr. 1

G⁵D⁵A⁵D/F[♯]G⁵

Gtr. 2

8va

mf

1/2

TAB

0 0 0 0 0 3 3 3 5 3 5 5 5 5 3 0 0 0 12-12

D⁵A⁵

open 4fr open

③

④

⑤

2. Oh, the

(8va)

TAB

12-10-10-10-10-8-8-8-8-7-7-7-7-3-3-5-7-8-12

Solo:

2. N.C.

way.

Gtr. 2

TAB

4 0 3 4 0 3 4 0 3 4 0 3 3 0 3 3 3 3 3 3 3 3

Gtr. 3

mf w/dist.

TAB

16 16 16 16 16 16 14 14 14 12

An - y - way.

TAB 3 3 3 3 3 3 3 5
 0 0 0 0 0 0 0 4
 4 4 4 4 4 4 4 4

TAB 14 12 10 10 10 11 10 11 11 10 11 11 12 12 12 12 14 14 14

8va Gtr. 1 B5

TAB 5 5 5 7 7 7 7 8 8 8 10 10 10 10 8 10 10 10

8va f 1 17 17 17

TAB 10 12 12 12 14 14 14 14 15 15 15 15 17 17 17 15 17 19 17 17

G5 D5 A5

(8va) 10 10 10 10 10 10 10 10 10 8 8 7

(8va) 17 17 17 17 17 17 17 17 17 15 15 14

B⁵ G⁵ D⁵ A⁵ E⁵

(8va)-----

7-8-7 9-11 8-10 12 12-13 10-12 12 12-10-12-14 14 14 14 (14)-12-10

14-15-14 12-14 11-12 14 14-16 14-15 17 17-19-20 17 21 21 21 (21)-19-17

8va-----

Chorus: B⁵ G⁵ D⁵ A⁵ open 1fr

Love is on - ly a feel - ing. (Drift - ing a - way.)

(8va)-----

Gtr 7 w/fig 1 (capo 7th fret)

12 12 12 12

19

B⁵ G⁵ D⁵ A⁵ E⁵ Cont. rhy. simile

And we've got to stop our - selves be - liev - ing. (It's here to stay.)

7 7 7 7

5 5 5 5

B5 G5 D5 A5

'Cause love is on - ly a feel - ing an - y -

Gr 7 (capo 7th fret)

TAB

Solo: B5 G5 D5

- way.

TAB

A5 E5 B5 G5 D5

TAB

A5 B5 G5 D5

TAB

A5 E5 B5

Gr. 1 Gr. 2

Cont. rhy. simile

TAB

G⁵ (8va) D⁵

TAB

A⁵ (8va) B⁵ G⁵

TAB

D⁵ A⁵ E⁵ B⁵ G⁵ D⁵ A⁵

TAB

B⁵ G⁵ D⁵ rall. A⁵ E⁵ B⁵

TAB

Outro:

Gtr. 4

Gtr. 5 (capo 7th fret)

mp fade in from nothing

TAB

G D Cont. rhy. simile

TAB

A

0 2 4 2 3 2 4 0

G

Cor. 5 (capo 7th fret)

1 0 2 3 0 1 0 2 3

D

A

Cor. 6 (no capo)

7 8 5 7 3 5 5 7 9 10 5 7

G

D

1 0 2 3 0 1 0 2 3

7 8 5 7 3 5 5 7 9 10 5 7

A

Em7

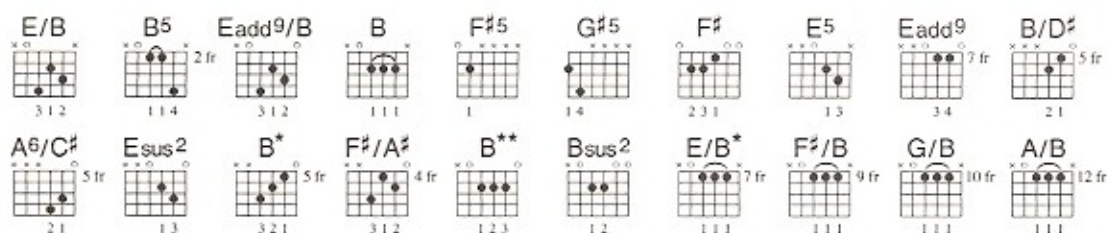
0 2 4 2 3 4 2 3

9 10 10 12 12 14 10 12 10 12

GIVIN' UP

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Gtrs. 1-3:
Capo 2nd fret



Intro:

♩=136

E/B B5 E/B B5 E/B B5

Elec. Gtrs. 1+2 (capo 2nd fret)

f w/distortion

TAB

3	5	5	3	5	3	5
2	2	2	2	2	2	2
4	2	4	4	2	4	2

E/B B5 E/B B5 Eadd9/B B F#5 B E/B B5

1. My mam-

TAB

5	3	5	3	5	5	0	0	0	2	2	2	3	5
2	2	2	2	2	2	3	3	3	2	2	2	4	2
4	4	4	4	2	2	4	4	4	2	0	0	0	2

Verse:

E/B B5 E/B B5 E/B B5 E/B B5 Eadd9/B B

- ma wants to know where I'm spend-ing all my dough, ho-ney, all she does is nag, nag,- nag-

TAB

5	3	5	3	5	5	3	5	5	0	0	0	2
2	2	2	2	2	2	3	3	3	2	2	2	2
4	4	4	4	2	2	4	4	4	4	4	4	2

F#5 B E/B B5 E/B B5 E/B B5 E/B B5 E/B B5

But I won't a - po - lo - gise, I'd in - ject in - to my eyes if there was

TAB

2 0 2 0 3 2 2 2 3 5 5 3 5 3 5 5 3 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Eadd9/B B F#5 B E/B B5 E/B B5 E/B B5

no-where else to stick my skag. All I want is brown and I'm go -

TAB

5 0 0 0 2 2 2 3 5 5 3 5 5 3 5 5 3 5

2 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E/B B5 E/B B5 Eadd9/B B F#5 B E/B B5

- ing in - to town, shoot - ing up as soon as I'm back. My friends.

TAB

5 3 5 3 5 5 0 0 0 2 2 2 3 5 5 3 5 5 3 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E/B B5 E/B B5 E/B B5 E/B B5 Eadd9/B B

- have got some good shit, all I want is some of it, gim - me, gim - me, gim - me that

TAB

5 3 5 3 5 3 5 0 0 0 2 2 2 3 5 5 3 5 5 3 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Verse:

ting off my face, there's a dra - gon I must chase, ho - ney,

The musical score is for the song "I'm the Scourge of All Mankind" by the band "The Scourge of All Mankind". It is in the key of D major (indicated by two sharps) and 4/4 time. The score includes a vocal line and a guitar line. The vocal line has lyrics: "I'm the scourge of all man - kind. And ev - 'ry - one but me is des -". The guitar line features a complex arrangement with various chords and melodic lines. The guitar part is divided into two staves, with the second staff labeled "Gtr. 2". The first staff is labeled "Gtr. 1 cont. sim.". The guitar part includes a TAB section at the bottom, which provides fret numbers for the guitar strings. The TAB section is divided into two parts, corresponding to the two guitar staves. The first part of the TAB section shows fret numbers for the first staff, and the second part shows fret numbers for the second staff. The TAB section is written in a standard notation, with numbers 0-7 indicating frets. The guitar part includes various chords and melodic lines, with some parts marked with "B", "F#", "B*", and "F#/A#". The score is a full page of music, with a key signature of two sharps and a 4/4 time signature. The music is written for a guitar and a vocal line. The guitar part is complex, with many chords and melodic lines. The vocal part is simple, with lyrics that are easy to sing. The score is a full page of music, with a key signature of two sharps and a 4/4 time signature. The music is written for a guitar and a vocal line. The guitar part is complex, with many chords and melodic lines. The vocal part is simple, with lyrics that are easy to sing.

E/B B B^{sus2} B^{**} F#5 B

-tined just to be slaves to the remorseless grind. But I found-

TAB

[illegible]

Fig. 1...

E⁵ B Eadd⁹ B/D[♯] A⁶/C[♯] E/B E^{sus}²
 in - to my arms, in - to my
 let ring
 TAB 0 0 0 3 2 0 2 2 0 0 0 0 7 7 5 5 3 2 0 3 3 3 0 0 0 0 7 7 6 6 4 2 4

Eadd⁹ B/D# A⁶/C# N.C.

a - a - arms, _____ Oh, _____

...Fig. 1 ends

TAB

0 0 0 0 0 0 0 2 4/6 5 6\4 2

7 7 5 5 3 3 3

0 7 6 6 4 4 4

Verse:

— oh, oh, oh, oh, oh, —

[illegible]

Bridge:

[illegible]

Gtr. 1
 8va
 ah. Ooh, ooh, ooh,
 15va
 Gtr. 2
 harm. f
 TAB
 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3

f Play harmonic series moving up fretboard
Fret positions are approximate

ooh, — ooh, — ooh. — Ow! —

8va

E/B

TAB

3 3 3 3 4 4 4 4 5 5 5 5 6 6 6 6 7 7 7 7 7 7 7 7 7 7 0 0

Gr. 1
⑤
open

cont. sim.

F# / B

TAB

7 7 7 0 9 9 9 0 9 9 9 0

G / B

Gr. 2

Elec. Gtr. 3
(capo 2nd fret)

Gr. 1 cont. sim.
Gr. 2 cont. in slashes

3
w/dist. 1/2 1/2 1/2

TAB

10 10 10 10 10 10 0 0 10 12 12 12 12 12 (12) 10 12

B

Gr. 1 (capo 2nd fret)

TAB

0

Gr. 3

3 3 1/2 1/2

TAB

12 12 12 12 14 14 14 0

First system of musical notation. The treble staff shows a melodic line in F# major. The TAB staff provides the corresponding fret numbers for the guitar.

TAB: 12 10 9 7 | 5 4 2 5 | 3 2 4 2 | 1 4 2 0

Second system of musical notation. The treble staff shows a melodic line in F# major. The TAB staff provides the corresponding fret numbers for the guitar. The system includes a 'N.C.' (Natural Chord) marking.

TAB: 4 0 2 4 | 1 2 4 2 | 3 4 2 4 5 | 0 0 0 0 0 0 0 1/2

Solo:

Solo section of musical notation. The treble staff shows a melodic line in F# major. The TAB staff provides the corresponding fret numbers for the guitar. The system includes a 'Solo:' marking and a 'F# Elec. Gtr. 5 (no capo)' marking.

TAB: 11 11 9 9 11 | 11 11 9 11 | 6 6 4 2 0 4 0 4 4 2 0

E⁵ B Eadd⁹ B/D[♯] A⁶/C[♯] E/B E^{sus}2

TAB

Eadd⁹ B/D[♯] A⁶/C[♯] NC. F[♯]

TAB

E⁵ B F[♯]5 E⁵ B

TAB

E^{add9} B/D[♯] A⁶/C[♯] E/B E^{sus2}

14 (14) 12 14 12 11 12 11 9 11 9 7 9 7 5 7 5 4 5 4 2 4 2 0 2 0 4 0 5 0 4 0

E^{add9} B/D[♯] A⁶/C[♯] N.C.

5 0 7 0 5 0 7 0 9 0 7 0 9 0 11 0 11 (11)

Oh—

Chorus:

B E/B B E/B B E/B B E/B B⁵ E/B B E/B

oh, oh, oh, oh, oh, giv - in' up giv - in' up,

Gtrs. 1+2 (capo 2nd fret)

2 2 2 2 2 2 2 2 2 2 3 5 5 3 2 2 2 3

0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2

by a car-riage of a-lu-mi-ni-um I. No more to
'cause you lived here all your life does-n't make it al-right. And the Gol-den

TAB 0 2 2 2 0 2 0 2 0 0 0 2 2 2 0 3 3
2 0 0 0 2 0 2 0 0

rot in this sty,
Mile is paved with shite,

TAB 2 2 2 0 0 0 2 0 0 0 2 2 2 0 2 2 0 0

turn my back on this shit-hole in the blink of an eye. Ow! Just
don't mind tell-ing you, I'm sick of walk-ing up and down it ev-ry sin-gle fuck-ing night.

Gtr. 1 tacet

TAB 0 2 2 2 0 2 0 2 0 0 5 3 0 3 0 2 0 2 0 2 0 3

Pre-chorus: D5 A5 D5

Gim-me the keys, you ain't gon-na see me for dust, the

Gtr. 2 (1° & 2°) f

TAB 3 3 2 2 0 0 x x 2 3 x 4 2 2 0 0 3 0 3 3 3 2 2 0 0

Barn - by Bends ain't gon-na get the bet-ter of me. Oh,

gim-me the keys— to an - y old buck-et of rust,

Ac - le Straights are gon-na take me to where I wan - na be.

2nd w/ Fig. 2 (Elec. Gtr. 2)

A5 D5

A5 D5

Am7 D5

3

TAB

3 2 0 3 2 0 2 2 0 3 0 3 0 3 3 2 0 0

2 3 4 2 3 4 2 0 3 0 3 0 0 0 0 0 0 0 3 3 2 2 0 0

Fig. 2

(2nd) Gtr. 2

A5 D5

TAB

2 2 0 5 7 9 7 9 7

0 7 5 9 7 7 9 7

Chorus: A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

Stuck in a rut, stuck in a rut for e - ter - ni - ty.

TAB

Stuck in a rut, stuck in a rut for e -

TAB

1. - ter - ni - ty, yeah! 2. And the road is long,

TAB

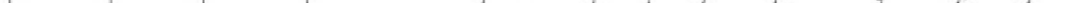
2. A⁵

Spoken: Master, tell me Master, tell me.

TAB

Oh! Thank you Master, thank you Master!

F⁵/C E⁵/B E^b5/B^b D⁵/A

Solo: A G5 D5 G5 A G5 D5 G5
Gtr. 2  *Cont. rhy. sim.*

Gr. 1

The image shows a musical score for guitar, grade 1. The top staff is a standard musical notation with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4 (F#4 in the key signature), followed by a quarter note A4, and then a dotted half note B4. There are wavy lines indicating tremolos on the first and third notes. The bottom staff is a guitar tablature. It starts with a triplet of eighth notes on strings 3, 4, and 5 (fingerings 3, 4, 5). This is followed by a quarter note on string 4 (fingering 4), a quarter note on string 5 (fingering 5), and another quarter note on string 5 (fingering 5). There is a double bar line, then a quarter note on string 4 (fingering 4), a quarter note on string 5 (fingering 5), and another quarter note on string 5 (fingering 5). The tablature ends with a double bar line.

TAB

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

$$A \quad G^5 \quad D^5 \quad G^5 \quad A \quad G^5 \quad D^5 \quad G^5$$

A G5 D5 G5 A G5 D5 G5

TAB

(Gtr. 2) D5 A5 D5

TAB

A5 D5

TAB

N.C.

w/ Fig. 3 (Elec. Gtr. 2)

TAB

Fig. 3

Gtr. 2 D5 N.C.

TAB

(Gtr. 2)

D5 A5 D5

0 3 0 3 0 0 2 2 3 3 4 4 2 2 3 0 3 0 3 3 3 2 3 0 0

Chorus: A G5 D5 G5 A G5 D5 G5 A G5 D5 G5

Stuck in a rut, stuck in a rut for e - ter - ni - ty.

Gtr. 2

A G5 D5 G5 A G5 D5 G5 A G5 D5 G5

Oh! Stuck in a rut, stuck in a rut for e -

- ter - ni - ty, yeah ow!

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB: 2 2 2 2 3 2 2 3

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB: 2 2 2 2 3 2 2 3

A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵ A G⁵ D⁵ G⁵

TAB: 2 2 2 2 3 2 2 3 2 2 2 3

freely

A⁵

Gr. 2

Gr. 1

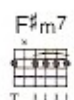
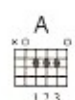
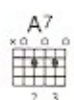
TAB: 5 7 5 7 5 7 (7) 5

D⁵ A⁵

TAB: 5 7 4 4 4 4 (4) 2 3 4 2 0

FRIDAY NIGHT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

To match recorded key:
Capo 2nd fret

♩ = 126

Intro: N.C.

Elec. Gtr. 1

Elec. Gtr. 2 &
Acous. Gtr. 3

D

G5

A7

G5 A

1. Hey you,

mf

F#m7

G5

Cont. rhy. simile

Verse:

(1.)
(2.)do you re-mem-ber me?
could you ev-er fall for me?

Gtrs. 1 & 2

Gtrs. 1 (2°)

Oh, I used to sit next to you— at school, _____ and we in - dulgued—
the next way I fell— for you, _____ and do you dwell—

[illegible]

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

Em

we weren't par - ti - cu - lar - ly cool. Oh,
or do you give your - self things to do? Oh,

TAB

TAB

Chorus: D

Bm7

G5

Mon - day cy - cling, Tues - day gym - nas - tics, danc -
Mon - day row - ing, Tues - day bad - min - ton, danc -

Gtr. 1

f

TAB

Gtr. 2

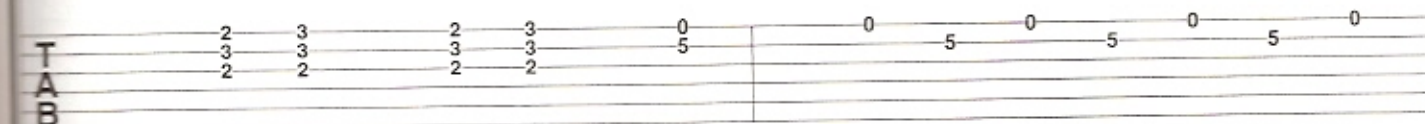
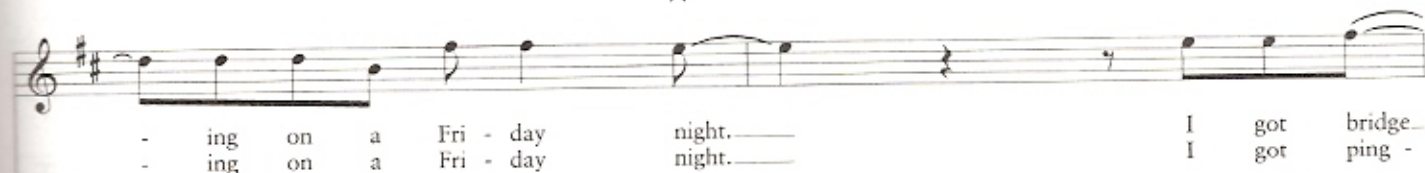
f

Fig. 1

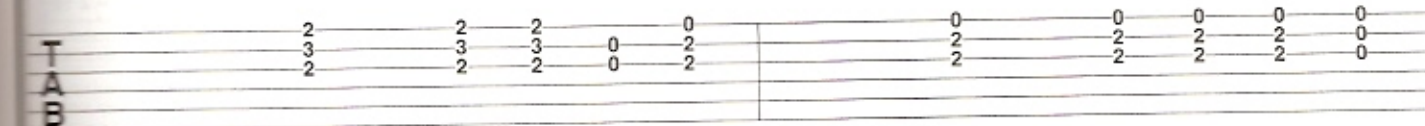
TAB

A

D

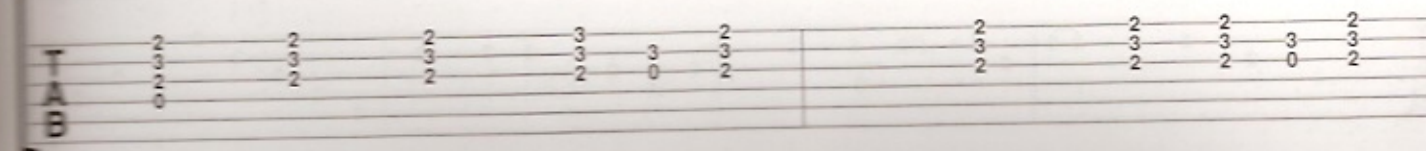
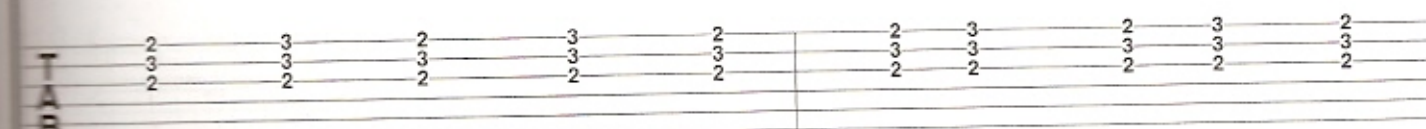


end Fig. 1



Bm7

G5



A 1. 2.

- ing on a Fri-day night. Hey you, With
 - ing on a Fri-day night.

TAB

TAB

Bridge:

D

N.C.

A7

Gtrs. 2 & 3

◇

you, you, ooh, ooh,

Gtr. 1

mf Gtrs. 2 & 3 tacet

TAB

D N.C. A7

ooh, ooh ooh ooh ooh. (Growl.)

Gtr. 1 Cont. simile

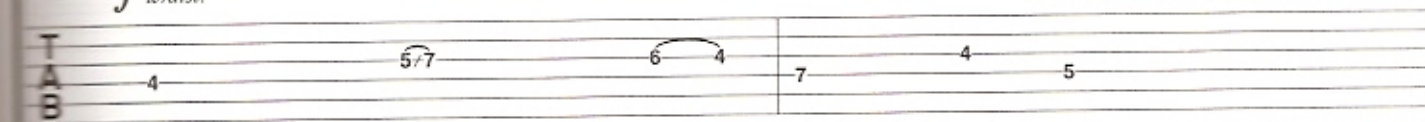
TAB

Gtrs.
2 & 3
Elec.
Gtr. 4

D

*f w/dist.*

Elec.
Gtr. 5

*f w/dist.*

G5

A7

D

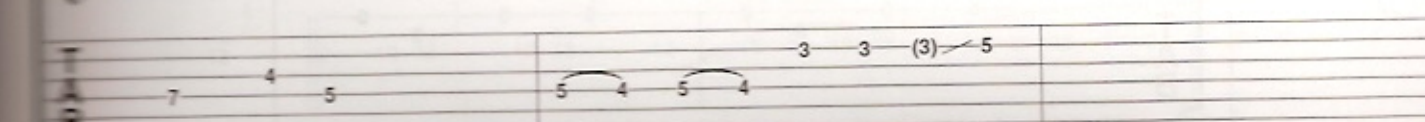


G

A7



Oh! _____



Chorus:

Gtr. 3

D

Bm7

G5

A

Cont. rhy. simile

1. Mon - day, — Tues - day, Wednes - day, Thurs - day, danc - ing on a Fri - day night.
 (2.) the la - dy I a - dore, danc - ing on the danc - ing floor, danc - ing on a Fri - day night,

Gtr. 1

w/ Fig. 1 (Elec. Gtr. 2) 2 times
 2" w/ Fig. 2 (Elec. Gtr. 1) 4 times

T
A
B

2 3 2 3 2 3 2 3 2 3 2 3 2 3 0
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5

D

Bm7

G5

Let the mu - sic smo - ther me, whole - week - end re - co - ve - ry, danc -
 God, the way — she moves, moves me to write — bad — po - e - try, danc -

T
A
B

0 5 0 5 0 5 0 2 3 2 3 2 2 3 2 3 2 3 2
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A

1.

2.

- ing on a Fri - day night, — Oh, — see — i - ight.
 - ing on a Fri - day ni -

Gtr. 1 Cont. simile w/ Fig. 2

T
A
B

2 3 2 3 0 0 5 0 5 0 5 0 0 5 0 3 0
 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5
 2 2 2 2 5 5 5 5 5 5 5 5 5 5 5 5 5

Fig. 2

Gtr. 1

D

Bm7

G5

T
A
B

5 0 3 0 5 0 3 0

D Bm7 G5 A

Ow! —

Gtr. 4

w/ Fig. 1 (Elec. Gtr. 2) 4 times

TAB

7 7/10 10 10 8 7 8 7 5 7 5 7 5 5 3 4 3 5 5

D Bm7 G5

Oh. —

TAB

2 2 3 2 (2) 3 5 7 3 5 7 3 7 3 5 (5)

Gtr. 5

TAB

10 10 10 (10) (10)

A D

TAB

14 10 10 14 10 14 14 14 15 14 12 14 12 10 12 10 8 10 8 7 8 7 5

Gtrs. 5 & 6

8va

Gtr. 6 tacet

TAB

12 10 10 12 10 12 12 12 14 12 10 12 10 9 10 9 7 9 7 5 7 5 3

Bm7

G5

A

First system of guitar notation. The treble staff contains a whole rest. The bass staff contains a melodic line. The guitar TAB staff shows fret numbers: 7-5-3-2-0, 2-0, 4-0, 5, 5-3, 2, 3, 4, x, 2-4, 2-2-4-2, 7-7-5. A capo line is marked with a 2.

8va

D

Bm7

G5

Second system of guitar notation. The treble staff contains a melodic line with the lyrics "Fri - day night." below it. The bass staff contains a melodic line. The guitar TAB staff shows fret numbers: (5) 7, 4, 2, 7, 5-3-2, 3, 4, 2, 4, 5-7, 6-4, 2, 4, 5, x. A capo line is marked with an 8va.

A

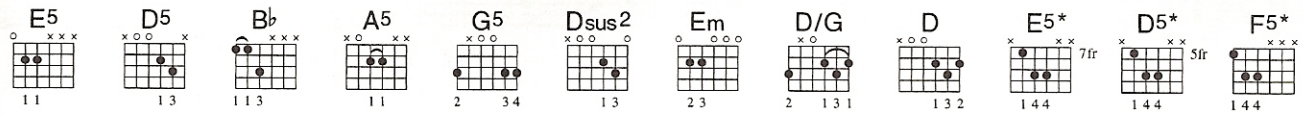
D

Third system of guitar notation. The treble staff contains a melodic line. The bass staff contains a melodic line. The guitar TAB staff shows fret numbers: 2-4, 2-2-4-2, 7-7-7-10, 7-5, 7-5-3-2, 2, 2, 2-3, 5-4, 5-4, 7-7, 10, 7-5, 7-5-3-2, 2, 2, 2-3. A capo line is marked with an A and a D.

LOVE ON THE ROCKS WITH NO ICE

79

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro:
♩ = 86

N.C.
Elec. Gtr. 1

mf let ring... w/clean tone

First system of the intro, featuring a treble clef staff with a 4/4 time signature and a guitar staff with fret numbers. The guitar staff shows a sequence of notes: 0-2-4, 5-4-2-0, 2, 0, 0, 0, 0-2-4, 5-4-2-0, 2, 0, 0.

E5 D5 E5 B \flat 5 N.C.
Elec. Gtrs. 1+2

f w/dist. Fig. 1...

Second system of the intro, featuring a treble clef staff with a 4/4 time signature and a guitar staff with fret numbers. The guitar staff shows a sequence of notes: 0-2-4, 5-4-2-0, 2, 0, 0, 0, 0, 0, 3, 0, 3, 0, 3, 3, 1/2, 3, 2, 0, 2, 2, 0, 0, 1, 0, 3, 0, 1/4.

A5 B \flat 5 N.C. E5 D5 E5 B \flat 5 N.C. A5 B \flat N.C.

You can't a -

...Fig. 1 ends

Third system of the intro, featuring a treble clef staff with a 4/4 time signature and a guitar staff with fret numbers. The guitar staff shows a sequence of notes: 2, 0, 0, 3, 2, 0, 1, 0, 3, 0, 2, 2, 0, 0, 2, 0, 2, 0, 3, 0, 1, 0, 3, 0, 2, 0, 0, 3, 2, 0, 1, 0, 3, 0, 1/4.

Verse:

E5
 - bide my show - ing fa - tigue, when you
 is - sues we should ad - dress, cos our

Gtrs. 1+2 (1st time)

E5 D5 E5 B \flat 5 N.C. A5 B \flat 5 N.C.
 Gtrs. 1+2 (2nd time)

TAB

2 0 2 4 4 2 0 2
 9 9 7 9 (9) 3 0 2 2 2 2 3 2 3 0
 7 7 5 7 (7) 1 3 0 0 0 0 1 0 3 0

come home just to re - lay all the ev -
 lives just don't cor - re - late. All the e -

E5 D5 E5 B \flat 5 N.C. A5 G5
 Gtrs. 1+2 (2nd time)

TAB

0 0 0 0 7 0 7
 0 0 4 7 9 7 9 3 0 3 0 2 2 2 2 3 3 3 3 0
 9 9 7 9 3 0 3 0 2 2 2 2 3 3 3 3 0
 7 7 5 7 1 3 0 0 0 0 0 0 0 0 0 0 0

E⁵ D⁵ E⁵ B^b5 N.C. A⁵ B^b5 N.C.

ents — that made your heart bleed, and the
mo — tions that we sup — press, bite our

TAB

2 2 3 2 3 2 3 1 0 2 2 3 2 3 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E⁵ D⁵ E⁵ B^b5 N.C. A⁵ G⁵

ones — that ru - ined your — day.
tongues — that un - til it's too — late.

TAB

2 2 3 2 3 2 3 1 0 2 2 3 2 3 1 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Pre-Chorus:

D^{sus2}

We're not as close as ev - e - ry -
 We're not as close as we al-ways

Gtrs. 1+2 (1st & 2nd times)

TAB

E^mD⁵

-bo-dy thinks—
 used to be. Oh you and me. } In the—

TAB

D/G

eye of the storm, oh, we

TAB

D

A⁵

keep_ each oth - er warm. Love—

TAB

Chorus:

on the rocks, you'd do a-ny-thing for a qui-et life. Love____

on the rocks, love on the rocks with no ice. Love____

on the rocks, you'd do a-ny-thing for a qui-et life. Love____

on the rocks, love on the rocks with no ice. Uh.

1. A5

Solo:

E⁵ D⁵ E⁵ B^{b5} N.C. A⁵ B^{b5} N.C.

Elec. Gtr. 3

w/dist.
Gtrs. 1+2 w/ Fig. 1 (x2)

1/2

TAB

2 2 (2) 2 2 0 4 0 4 0 2 0 2 4 0 2 4 3 5

E5 D5 E5 Bb5 N.C. A5 Bb5 N.C.

2. So ma - ny ice. _____ Ow!

Gtrs. 1+2

TAB

3 1 3 1 3 0 2 3 0 2 (2) 0

5 (5) 5 (5) 2 0 2 0 2 0

Solo 2:

E5* D5* E5* Bb5 N.C. A5 G5 E5* D5* E5* Bb5 N.C.

Gtr. 3
8va

12 14 15-12-15-12 15-15 15-15-15-15-12 15-12 12 15-15

Gtrs. 1+2

9 9 7 9 (9) 3 0 2 2 2 0 9 9 7 9 (9) 3 0

7 7 5 7 (7) 1 0 0 0 3 0 3 0 3 0

A⁵ (8va) G⁵ E⁵* D⁵* E⁵* B^{b5} N.C. A⁵ G⁵

TAB

E^{5*} D^{5*} E^{5*} B^{b5} N.C. A⁵ G⁵

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords E^{5*}, D^{5*}, E^{5*}, B^{b5}, N.C., A⁵, and G⁵ are indicated. The melody consists of eighth and sixteenth notes, with some notes beamed together. A double bar line is present after the N.C. chord. Below the staff, the guitar tablature is shown, with fret numbers 8, 7, 5, 6, 8, 7, 5, 6, 2, 0, 2, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 3. The tablature is written on a six-line staff, with the letters 'T' and 'A' on the first line and 'B' on the second line.

Dsus²

Em

8va

TAB

9 10 10 9 (9) (9) 7 9 7 12 10 12 10 13 10 13 13 15 15 15 15 15 15 (15)

[illegible]

G5

D/G

(8va)

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a triplet. The bottom staff is a guitar TAB with fret numbers: 17, 15-17, (17), (17)-15, 17, 17, (17), (17), 17-17, 14, 15, 14, 14, (14)-12, 14, 12.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments. The bottom staff is a guitar TAB with fret numbers: 0, 0, 0, 2, 3, 2, 0, 0, 2, 3, 2, 0, 0, 2, 3, 2, 0, 3, 3, 3.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments. The bottom staff is a guitar TAB with fret numbers: 12, 14, 15, 14, 15, 14, 15, 14, 15, 14, 15, 14, 14, (14), 12, 14, 12, 14.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments. The bottom staff is a guitar TAB with fret numbers: 3, 2, 3, 2, 0, 3, 3, 3, 2, 3, 2, 0.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments. The bottom staff is a guitar TAB with fret numbers: 14, 12, 12, 15, 12, 15, 12, 15, 14, 12, 14, (14), (14), 12, 14, 12, 14.

Sixth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments. The bottom staff is a guitar TAB with fret numbers: 2, 2, 2, 2, 0, 3, 0, 2, 0.

A⁵

TAB 14-12 14-13-12-10 12 10 11 12 12 0 14-15 12 12 12 14 14 15 12 15

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Love.

TAB 14-15-14-12 15-14-15-14-12-14 (14)12 14-12-14-12-11-12-11-9-11-9-7 9-7-6-7-6-4-6-4-2-4-2-0 2-0-2 2-0-1-2-0 0-0

TAB 0 0 0 0 0 0 0 0 0 0

E⁵ G⁵

on the rocks, you'd do a-ny-thing for a qui-et life. Love

Gtrs. 1+2

TAB 2 3

D⁵ A⁵ E⁵ G⁵ A⁵

on the rocks, love on the rocks with no ice. Love

1/4

TAB 3 2 0 2 0 2 0 0 3 0 3 2 3 2 0 2 0 2 0

D⁵ A⁵ E⁵ D⁵ A⁵ E⁵

on the rocks, you'd do a - ny-thing for a qui-et life. Love

1/4

TAB 3 2 0 2 0 2 0 0 3 0 3 2 3 2 0 2 0 2 0

D⁵ A⁵ E⁵

on the rocks,

G⁵ A⁵

love on the rocks with no ice.

Gtr. 3

D⁵ A⁵ E⁵

D⁵ A⁵ E⁵

love on the rocks with no ice.

Gtr. 3

D⁵ A⁵ E⁵

D⁵ A⁵ E⁵

love on the rocks with no ice.

Gtr. 3

D⁵ A⁵ E⁵

Free time

A⁵ 8va

Love on the rocks, with no ice

TAB

8va

E⁵ Gtrs. 1+2

cont. sim. ad lib.

Gtr. 3

Gtrs. 4+5 w/ Fig. 3

17

0

TAB

8va

14-12-15-12-14-12-17-12-15-12-19-12-21-12-15-12-15-14-12-15-12-15-14-12-14-(14)-14-(14)-12-14-12

TAB

Fig. 3
Gtrs. 4+5

Gtr. 4

Gtr. 5

1

1/2

11-11-19-11-11

TAB

[illegible]

E5
Gtrs. 1+2

A5
All Gtrs.

TAB

2 3 0 0 2 0 2 2 0 2 0 2 0 2 0 2 3

A5
All Other Gtrs.

Gtr. 3

F5 E5

TAB

Track	Fret
3	2
5	2
6	0

HOLDING MY OWN

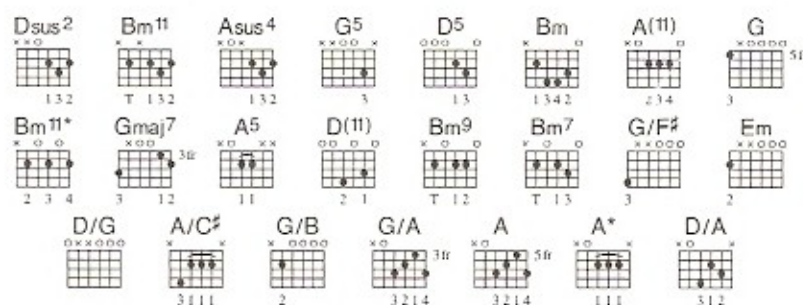
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Tune all Gtrs.

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = D



♩ = 106

Intro: N.C.

D₅ ²B_m ¹¹A₅ ⁴

Cymbal

Ooh,

ooh,

Elec. Gtr. 1

mf w/clean tone
let ring...
Fig. 1T
A
BG₅D₅
Elec. Gtr. 2B_mCont. rhy. *simile*

ooh.

Elec. Gtr. 3

f w/dist.
end Fig. 1 w/ Fig. 1 (Elec. Gtr. 1) 2 timesT
A
B

A(11)

G

D₅T
A
B

Bm

A(11)

G

First system of musical notation. It includes a guitar solo with triplets and a TAB line with fret numbers: 9, (9)-7, 9, 7, 9, 9, 9, (9)-7, 9, 7, 9, 9.

Verse:

D5

Bm11

Asus4

Vocals sound 8ve higher throughout

1. Ba - by, — ev - 'ry-thing has fall - en in - to place, oh, my

Second system of musical notation. It includes guitar accompaniment for Gtr. 1 and Gtr. 2 (tacet). The TAB line shows fret numbers: 0, 2, 3, 2, 3, 2, 2, 3, 2, 3, 2, 2, 3, 2, 3, 2, 0.

G5

Dsus2

life is so ex - ci - ting now I've got my space, —

Third system of musical notation. It includes guitar accompaniment and a TAB line with fret numbers: 0, 0, 3, 0, 2, 4, 2, 3, 0, 2, 3, 2, 2, 3, 2.

Bm11

Asus4

G5

like a splash of wa - ter on my face. —

Ooh. —

Fourth system of musical notation. It includes guitar accompaniment and a TAB line with fret numbers: 2, 3, 2, 2, 3, 2, 2, 3, 2, 3, 2, 0, 0, 3, 0, 2, 4, 2.

Verse: Dsus2(Abass)

Bm11

Asus4

2. Late - ly, I'm do - ing what I can to plea - sure me, oh I'm
3. La - dy, all we seem to do is talk a - bout, oh we

TAB

G5

Dsus2

find - ing time to fo - cus on my fan - ta - sies, I'm
take a - part and a - na - lyse our ins and outs,

TAB

Bm11

Asus4

G5

sa - tis - fied in my own com - pa - ny. Ooh, Yeah. ooh.
ho - ney I would ra - ther do with-out.

TAB

Pre-chorus

A(11)

I don't need your per - mis - sion,
No - one to an - swer to,

TAB

Bm11* **Gmaj7**

take this mat-ter in my own two hands.
I won't spend an-oth-er life-time beg-ging you. } 'Cause

TAB: 2 0 2 0 2 0 4 3 0 0 5

Chorus: Bm A5 D(11) A(11) D5 A(11)

I'm hold-ing my own, give or take a tear or two

f

TAB: 3 4 4 2 0 0 0 0 0 0 0 2 2 2 0 2 2 2 0 3 2 2 0

G Bm A5 D(11) A(11)

yeah. I'm hold-ing my own, no

w/ Fig. 2 (Elec. Gtr. 3)

TAB: 0 0 0 0 0 0 3 4 4 2 0 0 0 0 0 0 0 2 2 2 0 2 2 2

Fig. 2

Gtr. 3 G Bm A5 D(11)

TAB: 7 7 9 7 9 7

1. D5 A(11) G

mat - ter what I put my - self — through, ooh, ooh, ooh, ooh,

TAB

D5 Bm9 Bm7 A(11) G

ooh...

TAB

2. G Bm A5 D(11) A(11)

— through. I'm hold - ing my own,

w/ Fig. 2 (Elec. Gtr. 3)

TAB

G G/F# Em G/D A/C# G/B

ooh, ooh, ooh, ooh, ooh, ooh,

TAB

Bridge: G/A

A

G/A

A

Ah, oh!

Elec. Gtr. 4

f w/dist.
Gtr. 1 Cont. in slashes

TAB

Solo:

D5

Bm9 Bm7

A(11)

G

Gtr. 1

Cont. rhy. simile

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a tablature (TAB) section. The guitar part is in the key of D major (one sharp) and features a melodic line with a triplet of eighth notes and a "slow bend" instruction. The tablature section shows fret numbers (9, 7, 8, 9) and a "slow bend" instruction.

D5

Bm9 Bm7

A(11)

G

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a corresponding tablature (TAB) line. The guitar part is written in treble clef with a key signature of one sharp (F#). The tablature line is labeled "TAB" and shows fret numbers for the guitar strings. The guitar part includes various musical notations such as eighth notes, sixteenth notes, and rests. The tablature line includes fret numbers and some specific fretting instructions like "7-9" and "10-12".

Pre-chorus:

There's a spring in my— stride, there's a twin-kle in my

Gr. 1

Gr. 3 tacet

TAB

7-9 (9) 7-6 (6) 2 0 2 0 2 0

Gmaj7

dy - ing eyes. Cause

(Drum fill)

TAB

4
3
0
0
5

Chorus:

Chorus: Bm A5 D(11) A(11) D5 A(11)

I'm hold - ing my — own, give or take a tear or two,

TAB

3		0	0			0		0		0
4	2	3	3			2	0	2		2
4	2	0	0			2	2	2		2
2	0	4	4			0	2	0		0
		0	0			0	0	0		0

G Bm A⁵ D(11) A(11)

yeah. I'm hold - ing my own, no

w/ Fig. 2 (Elec. Gtr. 3)

TAB

D5 A(11) G Bm A5 D(11)

mat - ter what I put my self through. Ah,

w/Fig. 2 (Elec. Gtr. 3)

TAB

A(11) G A(11) G

ooh, ooh, ooh, ooh, ow!

Gtr. 4

pick slide

w/Fig. 2 (Elec. Gtr. 3) Gtr. 1 Cont. simile

TAB

Solo: Bm A5 D(11) A(11)

TAB

D5 A(11) G Bm A5 D(11)

w/Fig. 2 (Elec. Gtr. 3)

TAB

A(11) D5 A(11) G

8va

w/ Fig. 2 (Elec. Gtr. 3)

TAB 9 (9) 2/9 14 (14) (14) (14) 12 12-14 (14) 12 12-14 (14) 12 12 11

Bm A5 D(11) A(11)

8va

TAB 12 11 12 10 11 10 12 11 12 12 12 10 10 (10) 19

D5 A D/A G

(8va)

Organ cue

TAB 19 19 17 16 17 16 17 16 14 16 14 12 12 12

freely Bm11 D5

Gtr. 1

Ooh.

Gtr. 4

pick slide

TAB 2 0 2 0 2 0 2 0 0 0 0 0 0 0 0 0

CHRISTMAS TIME (DON'T LET THE BELLS END)

103

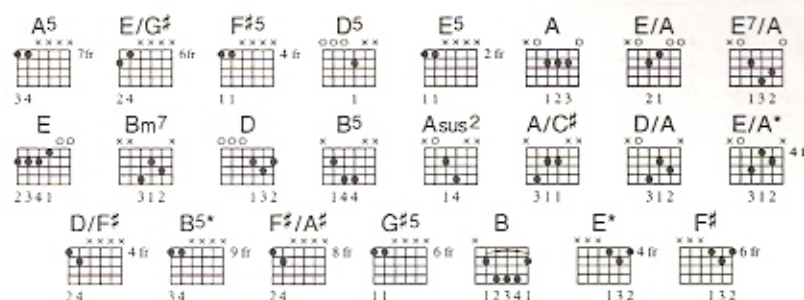
Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Tune Gtrs. 1, 2 & 5

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E



♩ = 84

Intro: N.C.

A5 E/G# F#5 D5 A5 D5 E5

Elec. Gtr. 4

ff w/dist.

15 15 15 (15)-14 12-10 12 10-9 14 12-14 12 9-10

Elec. Gtr. 3

ff w/dist.

16 (16) 16 16 (16)-14 18-16 18 16-14 15-14 15-14 12 14-16

Elec. Gtrs. 1 & 2

ff w/dist.

14 7 7 4 0 7 0 2 2-4-6

TAB

TAB

TAB

Verse:

A E/A E7/A A E

NB - vocal line sounds 8ve higher throughout

1. Feign-ing joy and sur-prise at the gifts we des-pise ov-er
2. Well the wea-ther is cruel and the sea-son of yule warms the

Elec. Gtr. 5

mf w/clean tone
Elec. 12 Str. Gtr. 6 doubles

TAB

Gtrs. 3 & 4 tacet
Gtrs. 1 & 2 tacet

TAB

Bm7 D A E/A E7/A A

mulled wine— with— you. On the twen-ty fifth day—
heart, but it still hurts. You've got your ca - reer,

TAB

3	2	2	0	2	2	0	2	3	2	0	0	0	0	0
2	4	2	4	4	2	0	2	4	4	2	2	1	3	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

2nd only

TAB

2	4	2	4	2	2	2	4
---	---	---	---	---	---	---	---

E Bm7 D

of the twelfth month, the sleigh bells are in time ring-ing true.—
spent the best part of last year a - part, and it still hurts.—

TAB

0	0	1	2	2	4	3	2	2	0	2	2	0	2	3
2	2	2	2	2	4	2	4	2	4	4	2	4	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB

2	5	4	2	4	5
---	---	---	---	---	---

Gtrs. 1 & 2

ff w/dist.

TAB

5	7	4
---	---	---

B⁵ Asus² B⁵ A/C[#] D⁵ E⁵

How we cling each No - el to that snow-flake's hope in hell that it won't
So that's why I pray each and every Christ - mas day that it won't

TAB

2 4 4 2 4 4 2 4 4 0 2 4 2 4 4 2 2 0 2 3 2

2 0 2 4 5 14 14

Chorus: A⁵ E/G[#] F^{#5} D⁵ A⁵ D⁵ E⁵

end. } Don't let the bells end.
end. }

Gtrs. 5 & 6 tacet

TAB

7 7 4 2 7 0 2 2 2 4 6
7 6 4 0 7 0 2 2 2 4 6

1. A⁵ E/G[#] F^{#5} D⁵ A⁵ D⁵ E⁵

Christ - mas time, — just let them ring in peace.

TAB

7 7 4 2 7 0 2 2 4 6
7 6 4 0 7 0 2 2 4 6

A5

Gtr. 4

TAB 9 9 7 9 7 6 9 7 9 7 6 11 9 11 9 6 7

Gtr. 3

TAB 6 6 4 6 4 2 6 4 6 4 2 3 2 3 2 4 2 4

Gtrs. 1 & 2

TAB 7 7

2. **A5 D5 E5**

just let them ring in peace.

TAB 9 9 10 9 7 6 9 7 9 7 6 11 9 11 13

TAB 6 6 7 6 4 2 6 4 6 4 2 7 6 7 9

TAB 7 0 2 2 4 6

Lead Vocal A D/A E/A

Backing Vocals (*8vb*)

Christ - mas time, don't let the bells end.

Gr. 5

let ring...

TAB

Elec. Gr. 7

ff w/dist.

TAB

A D/A E/A*

Christ - mas time, don't let the bells end.

TAB

TAB

Bridge:

F#5 E5 A5*

Poised un - der - neath the mis - tle - toe leaf and you're not here.

Gtrs. 1 & 2

TAB

4 2 2 0

B5 A/C# D5 E5 D/F# E/G#

You went a - way up - on Box - ing Day, now how the hell am I gon - na make it in - to the New

TAB

2 4 0 0 0 2 2 2 5 5 5 7 7 7

0 0 0 2 2 2 4 4 4 6 6 6

Interlude:

A5 D5 A5 D5 E5

Year?

Gtr. 4

TAB

10 (10) 10 (10) 9 12 10 12 10 9 14 12 14 12 9 10

Gtr. 3

TAB

16 (16) 16 (16) 14 (14) 18 16 18 16 14 15 14 15 14 12 14 16

TAB

7 7 0 0 7 0 2 2 4 6

A5 D5 A5 D5 E5 F#5
 8va

TAB
 10 (10) (10) 10 (10) 9 12-10 12 10 12 10 9 14 14 14 14 12

TAB
 16 (16) (16) 16 (16) 14 14 18 16 18 16 14 15 15 15 15 14

TAB
 7 7 0 7 0 2 2 2 4

B5* F#/A# G#5 E5 B5* E5 F#5
 Gtrs. 4 & 8 Gtr. 4 8va Gtrs. 4 & 8

TAB
 11 9 11 12 11 9 11 9 11 9 11 11 8 9 8 11 9 8 18 14 (18) (14) 17 14

TAB
 12 11 12 13 12 11 12 9 8 6 8 8 8 (8) 6 9 8 8 (8) 6 8 6 18 19

TAB
 9 9 6 2 9 2 4 4 6 8

B5⁺ F[#]/A[#] G[#]5 E5 B5⁺ E5 F[#]5

8^{va}

TAB

17 17 17 17 (17) 16 14 16 19 18 16 19 16 17 19 (19) (19)

8^{va}

TAB

18 (18) 18 18 18 (18) 16 18 16 19 (19) 17 16 18 16 18 18 (18)

TAB

9 9 6 2 9 2 4 4 6 8

9 8 6 2 9 2 4 4 6 8

Chorus:

B

E⁺F[#]

Lead Vocal

Don't let it end,

Backing Vocals

Christ - mas time, don't let the bells end.

Acous. Gtr. 9

let ring...

Gtrs. 1, 2, 3, 4 & 8 tacet

TAB

4 2 4 4 2 4 4 2 4 5 6 7 6 7 6

4 2 4 4 2 4 4 2 4 5 6 7 6 7 6

B E* F#

Christ - mas time, — don't let the bells — end,

Christ - mas time, — don't let the bells end.

TAB

4 2 4 4 2 4 4 2 4 5 6 7 6 7 6

B5* F#/A# G#5 E5 B5* E5 F#5

Christ - mas time, — don't let the bells end,

Christ - mas time, — don't let the bells end.

Gtrs. 1 & 2

ff *w/dist.*
Gtr. 9 tacet

TAB

9 9 6 2 9 2 4 4 6 8

B5* F#/A# G#5 E5 B5* E5 F#5 B5* F#/A# G#5 E5

Christ - mas time, — just let them ring in peace. — Come on kids!

Christ - mas time, — don't let the bells end. Christ - mas time, —

TAB

9 9 6 2 9 2 4 4 6 8 9 9 6 2

B5* E5 F#5 B5* F#/A# G#5 E5 B5* E5 F#5

Bells — end. — Ahh. —

don't let the bells end. Christ - mas time, — don't let the bells end.

TAB

B5* F#/A# E5 B/D# E5 F#5 B5

Gtr. 4

Gtr. 8

TAB

Gtr. 3

TAB

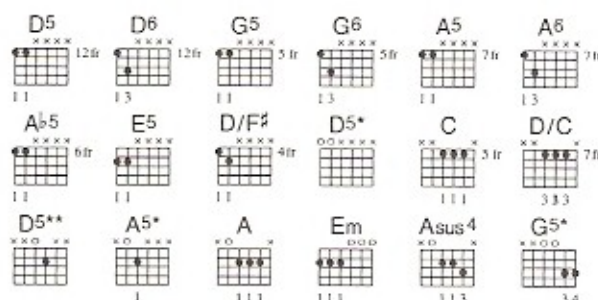
TAB

THE BEST OF ME

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

Tune all Gtrs.

- ⑥ = D ③ = G
 ⑤ = A ② = B
 ④ = D ① = E



♩ = 145

Intro:

D5

D6 D5

D6 D5

D6 D5

D6 D5

Elec. Gtrs. 1 & 2

f w/dist.

TAB

12 12 14 12 12 12 12 14 12 12 12 12 14 12 12 12 12 14 12 12

D6 D5

D6 D5

D6 D5

D6 D5

Elec. Gtr. 3

f pick scrape w/dist.

9 9

TAB

12 12 14 12 12 12 12 14 12 12 12 12 14 12 12 12 12 12 12 12

G5

G6

G5

G6

G5

G6

G5

G6

G5

TAB

TAB

A5

A6

A5

A6

A5

A6

A5

A \flat 5

TAB

TAB

G5

G6

G5

G6

G5

G6

G5

G6

hold bend -----

TAB

TAB

A5 A6 A5 A6 A5 A6 A5 A5

1. I get up,—

TAB

15 17 15 12 10 12 10 12 (12)

TAB

7 7 9 7 7 9 7 7 9 7 6 6 6 6

G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6 A5 D5 E5

Verse: Vocal line sounds 8ve higher throughout

(1.) — he gets up to see you wal-low in de-feat. —

(2.) — he gets up to see you lose per-pet-ual-ly —

Fig. 1

TAB

5 7 5 7 5 5 7 5 5 7 5 7 9 7 0 0 2 2

D/F# G5 G6 G5 G6 G5 G6 G5 G6 G5

I get down, — he gets down — with

I get down, — he gets down — to

TAB

2 2 2 2 5 5 5 7 5 5 7 5 5 5 7 5 5 5 7 5

A5 A6 A5 D5* E5 C

al - most ev - 'ry - bo - dy I meet ex - cept
watch you fail spec - tac - u - lar - ly. Oh

TAB

7 7 9 7 0 2 2 2 2 2 0 5 5 5

Pre-chorus: *C D/C C D/C C

you. } And I fail to see why I should care -
boy! }

TAB

5 7 7 5 5 7 7 5 5 7 5 7 0

*Chords implied by harmony

D5**

that you have had -

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

C D/C C D/C C

thir - ty {six sev - en} years of pain -

TAB

5 5 7 7 5 5 7 7 5 5 7 7 0

D5** **A5***

to share. So did what I did, what I

end Fig. 1

TAB

2 0 2 0 2 0 2 0 0 4 5 0 4 2 0 4 2 0

12

Chorus: **G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6**

did for you, you've got the best of

Gtr. 2

TAB

3 3 3 2 0 0 2 0 2 4 2 0 2 0 2

Gtr. 1

Fig. 2

TAB

5 7 5 7 5 5 5 7 5 7 5 7 7 7 7 7 9 7

D5* **A5** **G5 G6 G5 G6 G5**

me. Oh, I did what I did for you,

TAB

0 0 2 2 3 3 3 3 3 2 0

end Fig. 2

TAB

0 0 7 7 5 7 5 5 7 5

G⁶ G⁵ G⁶ G⁵ A⁵A⁶

1.

D^{5*}A⁵

you've— got— the best of— me. Yeah!

TAB

2 0 2 4 2 2 0 2 2 0 2 2 2 2 0 0

TAB

5 7 5 7 5 7 7 7 7 7 9 0 0 7 7

Gtrs. 1 & 2 G⁵ D^{5*} G⁵ D/F# Cont. rhy. simile

Gtr. 3 8va

f w/dist.

TAB

10 12 14 10 12 14 10 12 14 10 12 14 14 12 10 14 12 10 14 12 10 14 12 10

Gtr. 4

f w/dist.

TAB

7 8 10 7 8 10 7 8 10 7 8 10 10 9 7 10 9 7 10 9 7 10 8 7

A⁵ (8va) D^{5*} A⁵

TAB

10 12 14 10 12 14 10 12 14 10 12 14 14 12 10 14 12 10 15 14 12 10 14 12

TAB

7 8 10 7 8 10 7 8 10 7 8 10 10 9 7 10 9 7 12 10 9 7 10 8

G⁵ D⁵* G⁵ D/F[♯] A⁵

TAB 10 12 12

TAB 7 8 8

(Gtrs. 1 & 2) 2. D⁵* A

2. 1 get up, me, me.

TAB 12 12 12 12 12 12 12 12 0 0 2 2 2 2

TAB 8 8 8 8 8 8 8 8 0 0 7 7

Interlude:

G⁵ D⁵* G⁵ D/F[♯]

Gtrs. 1 & 2

Gtr. 3 *f* w/dist. 8va

TAB 10 12 14 10 12 14 10 12 14 10 12 14 14 12 10 14 12 10 15 14 12 10 14 12

Gtr. 4 *f* w/dist.

TAB 7 8 10 7 8 10 7 8 10 7 8 10 10 9 7 10 9 7 12 10 9 12 10 8

A5
(8va) ————

1. D5 A5

Gtrs. 3 & 4
 A5
 (8va)
 A5*
 Gtr. 3
 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2
 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 (21)
 TAB

Solo: G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ A E₇

w/ Fig. 1 (Elec. Gtrs. 1 & 2) ad lib.
Gtr. 4 tacet

TAB

The second system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody continues from the first system, with a long note on the first staff. The guitar accompaniment is shown on a six-string guitar with a capo on the second fret. The fretboard diagram shows the following fret numbers: 10, 10, 8, 9, (9), 12, 9, 8, 11, 8, 7, 9, 9, (9), 0, 0, 0. The system is divided into three measures by a double bar line. The first measure contains the first 10 fret numbers, the second measure contains the next 6 fret numbers, and the third measure contains the final 6 fret numbers. The system is labeled with 'A' at the beginning, 'Em' in the middle, and 'C' at the end.

Pre-chorus: D/C C D/C C

TAB

D5**
(8va) -----

T
A
B

C D/C C D/C C

T
A
B

D5** A5 Asus4

T
A
B

Gtr. 2

T
A
B

Chorus: G5 G6 G5 G6 G5 G6 G5 G6 G5 A5 A6

T
A
B

Did what I did, what I

Gtr. 1

did for you, you've got the best of

w/ Fig. 1 (Elec. Gtr. 1)

[illegible]

you've got the best of me. Ma - ma, ma -

end Fig.

TAB

2 2 4 0 2 4 0 0 0 0 2 2 2 2 3 3

Solo: G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ G⁶ G⁵ A⁵ A⁶

ma. Yeah!

Gr. 3

8va

w/Fig. 1 and Fig. 3

TAB

14 15 15 14 14 15 15 14 14 15 15 14 16 17 17 16 16 17 16

D5* A5 G5 G6 G5 G6 G5 G6 G5 G6 G5

let ring.....

TAB

11 11 11 10 11 9 11 10 11 11 12 11 10 11 11 10 12

A5 *rall.* A6 D5* A5 G5*

12 12 12 (12)-10 0 2 2 0 3 3 0 0 3 3 0 0

HOW DARE YOU CALL THIS LOVE?

125

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham

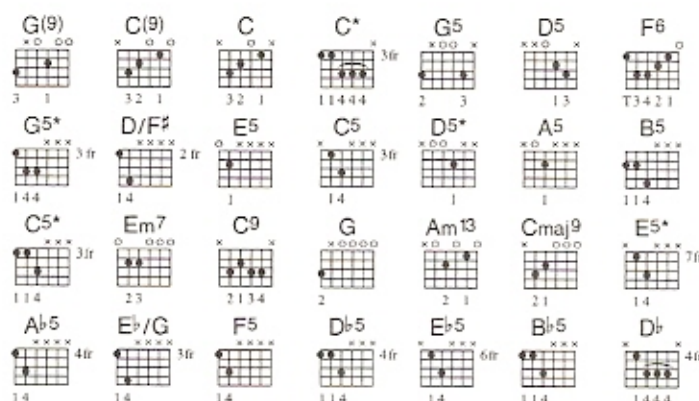
Gtrs. 1 & 2:

⑥ = E ③ = G

⑤ = A ② = B

④ = D ① = D

Gtr. 3: Standard tuning



♩ = 87

Verse: G(9)

Vocals sound 8ve higher throughout

C(9)

Elec. Gtr. 1

All I wan - na do — is spenda lit - tle time — with you,

mf w/dist. let ring...

G(9)

C(9)

but you're so young it's ob - scene.

G(9)

C(9)

I'll just keep bid - ing my time 'til you put your lit - tle hand in mine.

G(9) C

Boy, I can't wait for the day when you fi - nal - ly turn six - teen. — There are

TAB

Pre-chorus

C* G5 D5

so ma - ny rats, I'm a sink - ing ship. There's

f 2° Gtr. 2 doubles

TAB

C* G5 D5

so — much of you I — can't wait, — get to

TAB

F6 C(9)

grips when your ha - lo slips. — Ow!

let ring —

TAB

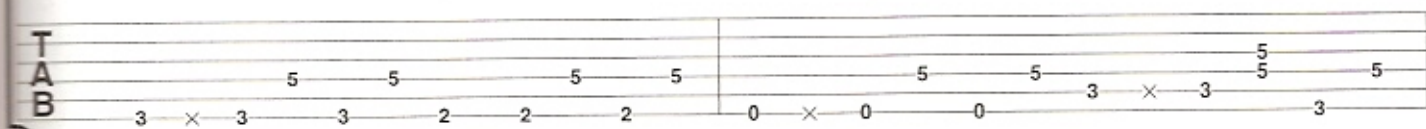
*Use T on 6

Chorus: G5*

D/F#

E5

C5

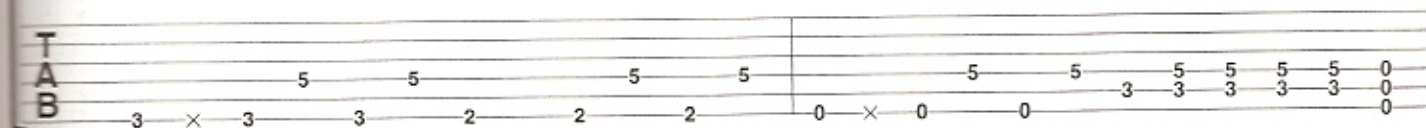


G5

D/F#

E5

C5



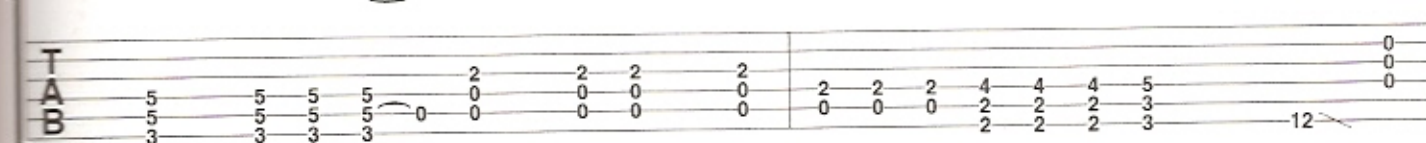
G5*

D5*

A5

B5

C5*



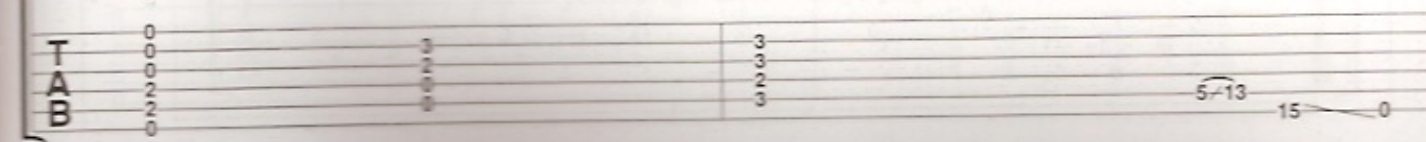
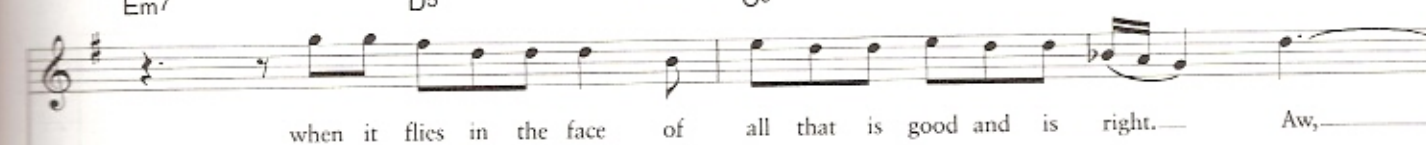
Gtrs. 1 & 2

Em7

D5

To Coda ⊕

C9



G5 D/F# E5 C5
 yeah.
 Gtr. 1
 w/ Fig. 1 (Elec. Gtr. 2)
 TAB
 3 0 2 3 0 2 4 5 2 4 5 7

Verse: G Am¹³ Cmaj⁹

The musical score for the verse of 'I Wanna Dance with Somebody' is presented in three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. After a quarter rest, it continues with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The lyrics 'You've got it all and you're al-ways my first port of call.' are written below the notes. The middle staff is the piano accompaniment, also in treble clef. It starts with a *mf* dynamic marking and a series of chords: G major (G-B-D), A minor (A-C-E), and C major (C-E-G). The bottom staff is the guitar tablature, showing the fret numbers for each string. The first three strings (E, A, D) are played open (0). The fourth string (G) is played at the 1st fret (1). The fifth string (B) is played at the 2nd fret (2). The sixth string (E) is played at the 3rd fret (3).

You've got it all and you're al-ways my first port of call.

mf

TAB

0	0	0	0	0	0
0	1	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0
0	0	0	0	0	0

G Am¹³ Cmaj⁹

This is the hap - pi - est I've ev - er been, —

w/ Fig. 2 (Elec. Gtrs. 3 & 4)

TAB

0	0	0
0	1	0
0	0	0
0	2	2
x	0	3
3		

Fig. 1

G⁵ D/F[#] E⁵ C⁵ G C(9)

Gtr. 2

TAB

2-3 0-2-4 0-2 0-1 0-2-5 0 15-14 (14)-14 (14)-12

G Am¹³ C(9)

and I know I should wait,— but you lay it all out on a plate.—

TAB

Em⁷ D⁵ C D.%. *al Coda*

And I'm just too fond of you boy, to let the laws— of na—ture in—ter—vene.— There are

w/ Fig. 3 (Elec. Gtr. 2)
Gtrs. 3 & 4 tacet

TAB

Fig. 2

Gtr. 3 Cmaj⁹ G Am¹³ C(9)

Gtr. 4

mf w/dist.

TAB

Fig. 3

Gtr. 2 Em⁷ D⁵ C

TAB

♩ Coda C9

all that is good and is right. — Yeah. —

TAB 3 2 3 3 2 3 3 2 3

Elec. Gtr. 3
f w/dist.

TAB 5 3 5

Cont. in slashes

TAB 3 2 3 3 2 3 15 15 14 15 14 15 14 15 0

Solo: G5* D5 C5 G5* D5 C5
Gtrs. 1 & 2 Cont. rhy. simile

(Gtr. 3)

TAB 5 (5) 3 5 5 16 14 (16) (14) 5 (5) 5

G5* D5 C5 D5

TAB 5 (5) 5 5 5 (5) 5 5 (5) (5) 3 5 5 3 1 3 3

131

Gr. 1 E5 D5 C9

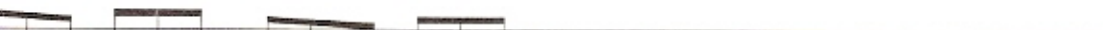
Gr. 3

TAB

3 1 3 3/5 5 3 5 5 0

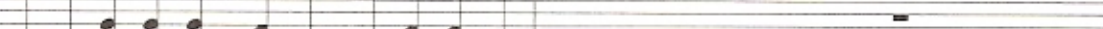
6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

Gtr. 2



Cont. in slashes

T
A
B



9 7 7 7 9 7 9 7 7 5 5 5 7 5 7 5 0

[illegible]

Gtrs. 1 & 2

1
0 3 1 3

3
0 5 5 5 7 7 7

3
0 3 3 3 5 5 5

1
0 0 0 2 2 2

Chorus: G5 D/F# E5 C5*

How dare you call this love? Ooh, that's what they say

Gtrs. 1 & 2

Gtr. 3 tacet

TAB

5 5 5 5 0 5 5 5 5 0 2 2 2 2 2 0 5 5 5 5 5 0
3 3 3 3 0 2 2 2 2 0 0 0 0 0 0 3 3 3 3 3 0

G⁵ D/F[#] E⁵ C⁵*

It's an urge I've got - ta fight. Ow!

TAB

5 5 5 5 0 5 5 5 5 0 2 2 2 2 2 0 5 5 5 5 5 0
3 3 3 3 0 2 2 2 2 0 0 0 0 0 0 3 3 3 3 3 0

G5* D5 A5 B5 C5*

How dare you call this love

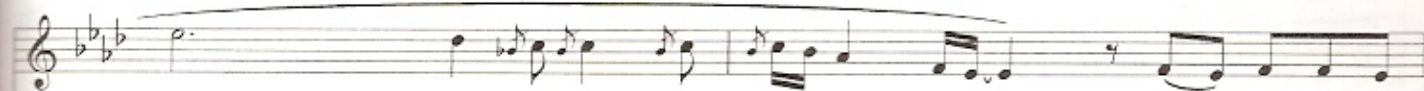
TAB

5 5 5 5 0 5 5 5 5 0 2 2 2 2 0 2 2 2 4 4 4 5 5 3 3 3 0 3 3 3 3 0

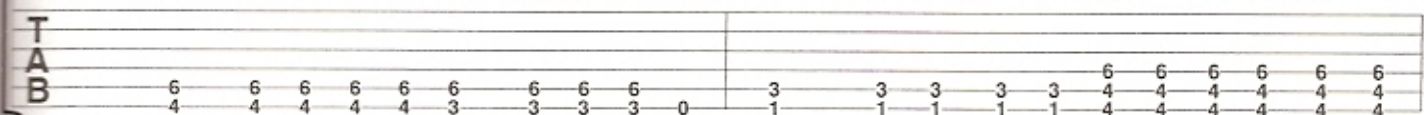
[illegible]

A \flat 5E \flat /G

F5

D \flat 5

Ooh,— that's what they

A \flat 5E \flat /G

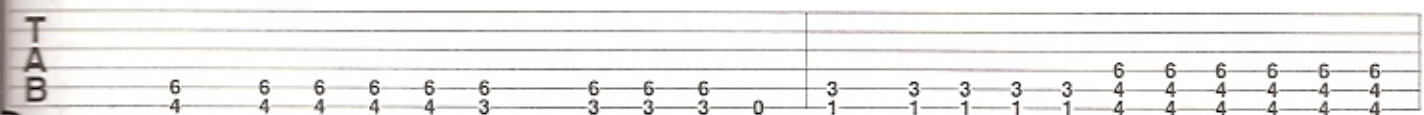
F5

D \flat 5

say.

It's an urge— I've got - ta fight.—

Whoa—

A \flat 5E \flat 5B \flat 5

C5*

D \flat 5

F5

E \flat 5*

love,

whoa— love.

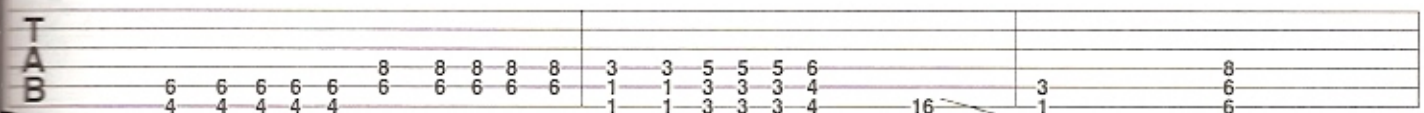
Oh, but please

not

a - gain.—

yeah!

*Cause it flies in the face of

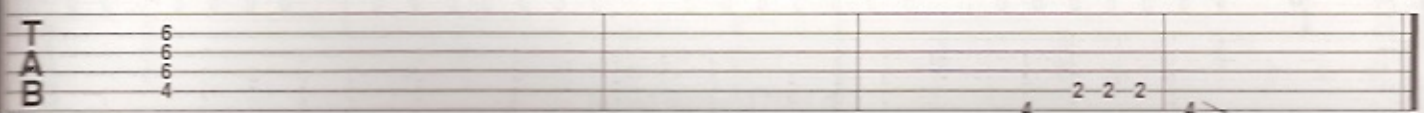
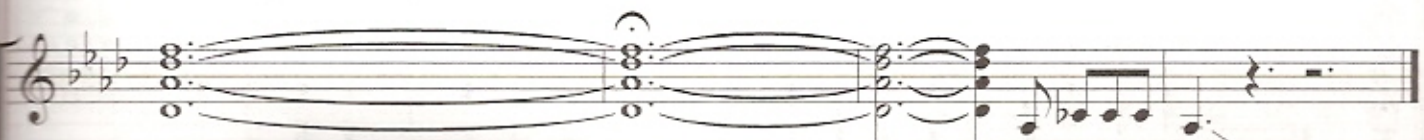
rall.
D \flat

a tempo

(A \flat)

all that is good and is right.—

yeah.—



D7 D6 D5 D6 D_{SUS}4 D5 D7 D6 D5 D6 D_{SUS}4 D5

Elec. Gtrs. 2+3

w/dist.

TAB

2	5	0	4	0	4	2
0	0	0	0	0	0	0

2	4	0	0	0	0	2
0	0	0	0	0	0	0

2	5	0	4	0	4	2
0	0	0	0	0	0	0

2	4	0	0	0	0	2
0	0	0	0	0	0	0

First staff of music for 'The Sound of Silence'. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a series of eighth and quarter notes. Above the staff, the following chords are indicated: D7, D6, D5, D6, D_{sus}4, D5, D7, D6, D5, D6, D_{sus}4. The staff ends with a double bar line.

D5
 Gtr. 1

2fr
 3fr

C5 G/B* D5 open open open

D5 C5 G/B* D5 D7 D6 D5

Gtr. 2

TAB

[illegible]

open open open D5 2fr 3fr C5 G/B* D5

D6 Dsus4 D5 C5 G/B* D5

TAB 2 4 0 0 0 0 0 2 0 0 0 0 5 5 2 0

2 3

Dsus4* D Cadd9 G/B D

TAB 3 3 3 3 2 3 3 3 0 0 3 3 3 0 0 0

0 0 0 0 0 0 0 0 0 0 3 3 2 0 0 0

2 3

1.

D7 D6 D5 D6 Dsus4 D5 D7 D6 D5

TAB 2 5 0 4 0 4 2 2 4 0 0 0 0 2 2 5 0 4 0 4 2 0

0 0

D5*

mf

TAB 3 2 0

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into two systems. The first system has a guitar part with a melody line and a bass part with a simple harmonic accompaniment. The second system has a guitar part with a more complex melody line and a bass part with a more complex harmonic accompaniment. The guitar part includes a solo section in the second system. The bass part includes a solo section in the second system. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

Guitar Part:

- Chords: C⁵, G/B, D⁵, C, G/B, D⁵/A
- Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E1

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The notation consists of a whole note chord with two notes: D5 (the fifth line of the staff) and 2 (the second line of the staff). The bass line is empty.

[illegible][illegible][illegible]

The image shows a musical score for the song "The Wind" by The Police. It includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The guitar part is written in a style that uses a lot of accidentals and ties, and it includes a TAB section with fret numbers. The bass staff is written in a style that uses a lot of accidentals and ties, and it includes a TAB section with fret numbers. The song is in 4/4 time and is in the key of D major.

Guitar Staff:

- Chords: C5, D5***, C5, G5, C5, D5***
- Notes: F#4, C#5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G13

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr. 1) and a bass part (TAB). The guitar part features a melodic line with chords D5***, C5, A5, and D5***, and a bass line with chords C5, D5***, C5, A5, C5, and D5***. The bass part features a melodic line with chords C5, D5***, C5, A5, C5, and D5***, and a bass line with chords C5, D5***, C5, A5, C5, and D5***. The score is written in G major (one sharp) and 4/4 time. The guitar part includes a solo section marked with a double bar line and a repeat sign. The bass part includes a solo section marked with a double bar line and a repeat sign. The score is presented in a standard musical notation format with a key signature of one sharp (F#) and a time signature of 4/4.

Diagrammatic notation for guitar: C5, G5, C5, D5***, C5, A5. P.M. (Palm Mute) is indicated for the first, third, and fifth measures.

Musical notation (treble clef, key of D major):

TAB:

7	7	7	5	x	x	x	5	5	5	5	5	5	5	7	7	7	7	5	x	x	x	2
5	5	5	3	x	x	x	3	3	3	3	3	3	3	5	5	5	5	3	x	x	x	0

Musical notation (treble clef, key of D major):

TAB:

15	15	15	x	x	x	x	15	15	15	15	15	15	15	15	15	15	x	x	x	x	15
14	17	16	x	x	x	x	14	14	16	12	12	12	14	14	17	16	x	x	x	x	14

Diagrammatic notation for guitar: C5, D5***, C5, G5, C5, D5***. P.M. (Palm Mute) is indicated for the first, third, and fifth measures.

Musical notation (treble clef, key of D major):

TAB:

2	2	2	5	5	5	7	7	7	7	5	x	x	x	5	5	5	5	3	5	5	7
0	0	0	3	3	3	5	5	5	5	3	x	x	x	3	3	3	3	3	5	5	5

Musical notation (treble clef, key of D major):

TAB:

15	15	15	15	15	15	15	15	15	x	x	x	x	15	15	15
14	16	12	12	12	14	14	17	16	x	x	x	x	14	14	14

Diagrammatic notation for guitar: C5, A5, C5, D5***, C5, G5. P.M. (Palm Mute) is indicated for the first, third, and fifth measures.

Musical notation (treble clef, key of D major):

TAB:

7	7	x	5	5	x	2	2	2	x	5	5	x	7	7	7	x	5	5	x	5
5	5	x	3	3	x	0	0	0	x	3	3	x	5	5	5	x	3	3	x	3

Musical notation (treble clef, key of D major):

TAB:

8	(8)	(12)	10	10	13	13	13
---	-----	------	----	----	----	----	----

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with various chords (C5, D5***, A5) and a bass line with a repeating pattern of eighth notes. The piano part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with various chords (C5, D5***, A5) and a bass line with a repeating pattern of eighth notes. The score is presented in a clear, professional layout with a white background and black text.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#), and a piano part with a bass clef and a key signature of one sharp (F#). The guitar part features a complex arrangement of chords and melodic lines, with a prominent use of the F# and C# notes. The piano part provides a harmonic foundation with a steady rhythm. The score is presented in a standard musical notation format, with a key signature of one sharp (F#) and a time signature of 4/4.

Guitar Part:

- Chords:** C5, D5***, C5, G5.
- Tablature:** 2 0, 2 0, 5 3, 5 3, 7 5, 7 5, 7 5, 5 3, 5 3, 5 3.

Piano Part:

- Chords:** C5, D5***, C5, G5.
- Tablature:** 10 11, 12 10, 12, 10, 10 (10), 10 (10), 10.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "P.M." (Pianissimo). The guitar part includes a "TAB" section with fret numbers and a "Gtr" section with a wavy line indicating a tremolo effect. The piano part includes a "TAB" section with fret numbers and a "P" section with a wavy line indicating a tremolo effect. The score is divided into two systems, each with a guitar and piano part. The first system covers measures 1 through 8, and the second system covers measures 9 through 13. The guitar part includes a "TAB" section with fret numbers and a "Gtr" section with a wavy line indicating a tremolo effect. The piano part includes a "TAB" section with fret numbers and a "P" section with a wavy line indicating a tremolo effect.

Chord progression: C G/B* D5 open open open

Chord progression: C G/B D5 D7 D6 D5

TAB (8va) 5 5 5 0 0 2 2 5 4 4 2

TAB 1 13 15 14 15 12 14 15 17 15 14 17 14 17 15 13 15

Chord progression: D6 D7 D5 G5 G5

TAB (8va) 2 4 4 (4) 2 0 5 5 5 5 5 5 5 5

TAB (8va) 18 17 15 16 15 18 15 18 15 18 15 18 15 18

144

C G/B* D5

open open open

C G/B D5 D7 D6 D5

TAB

(8va)

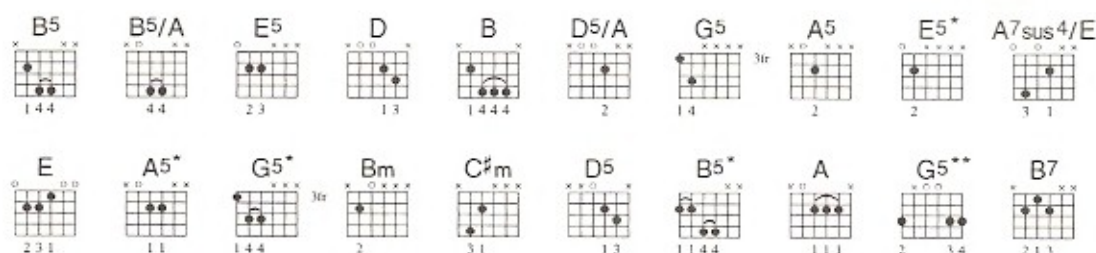
TAB

[illegible]

[illegible]

MAKIN' OUT

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro: ♩ = 125

Drum Intro

Elec. Gtr. 1 w/overdrive

Elec. Gtr. 2

mf w/overdrive

Play 3 times

TAB

10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B5

B5/A

E5

B5

Yow!

TAB

10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 10 0 10 0 9 0 9 0 7 0 7 0 9 0 7 0

D5/A **B5** **D5/A** **B5** **D5/A**

f Gtr. 1 w/Fig. 1

1/2 **1/2**

TAB

7 7 7 8 7 7 9 7 7 9 7 7 7 7 7 8 9 9 10

D5/A B5
 Go - ing
 G, G, G, Get
 TAB
 7 7 8 9 9 10 7 10 7
 4 4 4 2

Verse:

I'm lea - ving no - thing to chance. - 'Cause the pet - ting's
 I am a - dopt - ing the stance. And the pet - ting's

...Fig. 1 ends

D⁵/A B D⁵/A B

hea - vy, and the tem - pera - ture's hot, —
hea - vy, girl I like what you've got, —

Fig. 2...

TAB

4	4	4	2	4	4	4	4
4	4	4	0	4	4	4	4
2	0	2	0	2	0	2	2

G⁵ A⁵ E⁵*

I'm mak - ing good my ad - vance. —
Lord, don't you ev - er stop the dance — (B.Vox) Mak - ing out.

...Fig. 2 ends

TAB

4	4	4	0	5	2	2	2
4	4	4	0	5	2	2	2
2	0	2	0	5	2	2	2

Chorus:

A⁷_{sus4}/E E D⁵/A A* D⁵/A A⁵* E⁵*

It's get - ting bet - ter and bet - ter. — Mak - ing out.

Fig. 3...

TAB

2	1	1	3	2	2	2	3
0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

The back seat's get - ting wet - ter. — Mak - ing out.

TAB

0	1	1	3	2	2	2	3
0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

I think I'll take off my sweat - er, oh. Mak - ing out.

TAB

2 0 0 1 2 1 3 2 2 2 2 0 3 2 0

A⁷_{sus4}/E E G⁵* 1. A⁵* B⁵

gim - me a f - f - french let - ter. Mak - ing out. —

...Fig. 3 ends

TAB

0 0 2 0 1 2 1 2 1 2 5 2 2 2 4 2 0 0 2

Solo:

2.
G⁵*
Gtr. 1

Gtr. 2

mp

...kiss.

TAB

7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0 7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0

A5*

Tab: 7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0 | 7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0

Detailed description: This block contains the first system of music. It features a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of eighth-note pairs, each marked with a '+' above it. A slur is placed over the first two measures. Below the staff is a six-line guitar tablature with the numbers 7, 0, 7, 0, 6, 0, 6, 0, 4, 0, 4, 0, 6, 0, 6, 0 in the first measure and 7, 0, 7, 0, 6, 0, 6, 0, 4, 0, 4, 0, 6, 0, 6, 0 in the second measure. The letters 'T' and 'B' are written vertically on the left side of the tablature.

G5*

Gtr. 1

Gtr. 3

Tab: 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0 | 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0

Detailed description: This block contains the second system of music. It features a treble clef staff with a key signature of two sharps. The melody consists of eighth-note pairs, each marked with a '+' above it. A slur is placed over the first two measures. Below the staff is a six-line guitar tablature with the numbers 11, 0, 11, 0, 9, 0, 9, 0, 7, 0, 7, 0, 9, 0, 9, 0 in the first measure and 11, 0, 11, 0, 9, 0, 9, 0, 7, 0, 7, 0, 9, 0, 9, 0 in the second measure. The letters 'T' and 'B' are written vertically on the left side of the tablature.

Gtr. 2

Tab: 7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0 | 7 0 7 0 6 0 6 0 4 0 4 0 6 0 6 0

Detailed description: This block contains the third system of music. It features a treble clef staff with a key signature of two sharps. The melody consists of eighth-note pairs, each marked with a '+' above it. A slur is placed over the first two measures. Below the staff is a six-line guitar tablature with the numbers 7, 0, 7, 0, 6, 0, 6, 0, 4, 0, 4, 0, 6, 0, 6, 0 in the first measure and 7, 0, 7, 0, 6, 0, 6, 0, 4, 0, 4, 0, 6, 0, 6, 0 in the second measure. The letters 'T' and 'B' are written vertically on the left side of the tablature.

A5*

Tab: 12 0 12 0 11 0 11 0 9 0 9 0 11 0 11 0 | 12 0 12 0 11 0 11 0 9 0 9 0 11 0 11 0

Detailed description: This block contains the fourth system of music. It features a treble clef staff with a key signature of two sharps. The melody consists of eighth-note pairs, each marked with a '+' above it. A slur is placed over the first two measures. Below the staff is a six-line guitar tablature with the numbers 12, 0, 12, 0, 11, 0, 11, 0, 9, 0, 9, 0, 11, 0, 11, 0 in the first measure and 12, 0, 12, 0, 11, 0, 11, 0, 9, 0, 9, 0, 11, 0, 11, 0 in the second measure. The letters 'T' and 'B' are written vertically on the left side of the tablature.

Tab: 9 0 9 0 7 0 7 0 6 0 6 0 7 0 7 0 | 9 0 9 0 7 0 7 0 6 0 6 0 7 0 7 0

Detailed description: This block contains the fifth system of music. It features a treble clef staff with a key signature of two sharps. The melody consists of eighth-note pairs, each marked with a '+' above it. A slur is placed over the first two measures. Below the staff is a six-line guitar tablature with the numbers 9, 0, 9, 0, 7, 0, 7, 0, 6, 0, 6, 0, 7, 0, 7, 0 in the first measure and 9, 0, 9, 0, 7, 0, 7, 0, 6, 0, 6, 0, 7, 0, 7, 0 in the second measure. The letters 'T' and 'B' are written vertically on the left side of the tablature.

Bm

First system of guitar notation for Bm. The staff shows a melodic line with eighth notes and a corresponding TAB line with fret numbers. The TAB line is divided into two measures.

Staff notation: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes.

TAB: 14 0 14 0 12 0 12 0 11 0 11 0 12 0 12 0 | 14 0 14 0 12 0 12 0 11 0 11 0 12 0 12 0

Second system of guitar notation for Bm. Similar to the first system, it shows a melodic line and a TAB line.

Staff notation: Treble clef, key signature of two sharps. The melody continues with eighth notes and triplets.

TAB: 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0 | 11 0 11 0 9 0 9 0 7 0 7 0 9 0 9 0

C#m

Third system of guitar notation, starting with C#m and transitioning to D5. The staff shows a melodic line and a TAB line.

Staff notation: Treble clef, key signature of two sharps. The melody continues with eighth notes and triplets.

TAB: 16 0 14 0 16 0 14 0 18 0 16 0 18 0 16 0 | 19 0 18 0 19 0 18 0 21 0 19 0 21 0 19 0

Fourth system of guitar notation, continuing the D5 section. The staff shows a melodic line and a TAB line.

Staff notation: Treble clef, key signature of two sharps. The melody continues with eighth notes and triplets.

TAB: 12 0 11 0 12 0 11 0 14 0 12 0 14 0 12 0 | 16 0 14 0 16 0 14 0 18 0 16 0 18 0 16 0

B5

D5/A

B5

D5/A

B5

8va

Fifth system of guitar notation, featuring a double bass line (Gtr. 1 w/ Fig. 1) and a treble line (Gtr. 2). The staff shows a melodic line and a TAB line.

Staff notation: Treble clef, key signature of two sharps. The melody continues with eighth notes and triplets.

TAB: 12 14 15 20 (20) 20 (20) 10 10 10 10 10 10 9 7

B⁵ D⁵/A B⁵ D⁵/A^{*} B⁵ D⁵/A^{*} B⁵

Gtr. 1 w/ Fig. 2

TAB

G⁵ A⁵ E^{5*} A⁷_{sus4}/E E D⁵/A

Gtr. 1 w/ Fig. 3

TAB

A^{5*} D⁵/A A^{5*} E^{5*} A⁷_{sus4}/E E D⁵/A A^{5*} D⁵/A A^{5*} E^{5*}

TAB

A⁷_{sus4}/E E D⁵/A A^{5*} D⁵/A A^{5*} E^{5*}

TAB

A⁷_{sus4}/E E G^{5*} A^{5*} B⁵

8va

TAB

Bridge:

B5** **A** **E5**

I ne-ver had a torch that shines as bright as the one I car - ry for you, —

mf

TAB: 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 | 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B5** **A** **E5** **G5**

— girl, I had my fing - ers burnt but you know I'm going to see this, woo, —

TAB: 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 | 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

B5* **E5** **A** **E5**

— I'm going to see this thing through. —

TAB: 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0 | 10 0 10 0 9 0 9 0 7 0 7 0 9 0 9 0

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

I think I'll take off my sweat - er, ooh. — Mak - ing out.

TAB

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

Gim - me a f - f - french let - ter — ma - ma, ma —

TAB

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

— Your ma - ma thinks that I'm rot - ten — To the core.

Gr. 2

TAB

Gr. 1

TAB

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

Can't take my eyes off your bot - tom. — Gim - me more.

8^{va}

17 19 17 19 17 15 17 15

TAB

0 0 2 0 4 0 1 2 0 1 2 0 3 2 0 0 2 2 0 3 2 0 0 2 0 3 2 0

A⁷_{sus4}/E E D⁵/A A⁵* D⁵/A A⁵* E⁵*

The back seat's get - ting wet - ter, Ah! Mak - ing out.

(8^{va})

0 2 0 2 2 2 0 3 0

TAB

2 0 0 2 0 0 1 2 0 1 2 0 3 2 0 0 2 2 0 3 2 0 0 2 0 3 2 0

A7sus4/E E E% G5**

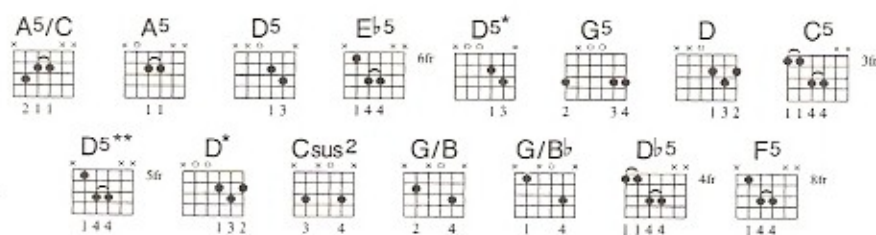
TAB

TAB

The image displays two pages of guitar tablature for the piece 'Blues for Mr. Charlie' by Charlie Christian. The notation is in D major, indicated by two sharps (F# and C#) on the treble clef staff. The first page shows the beginning of the piece, with a 'Rall.' (Ritardando) marking and a '3' measure. The second page continues the piece, also with a 'Rall.' marking and a '3' measure. Both pages include a 'TAB' staff and a 'Rall.' instruction.

PHYSICAL SEX

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



♩ = 142

Intro:

(A)

Elec. Gtr. 1

w/dist. *mf*

TAB 9

(F/back)

TAB 7

A5/C A5
Elec. Gtr. 3

f

TAB

A5/C A5 A5/C A5 D5 A5/C A5 A5/C

TAB

A⁵ E^b5 A⁵/C A⁵ A⁵/C A⁵ A⁵/C D⁵*

Gtrs. 3+4+5

f w/dist.

Gtr. 3 tacet

A⁵/C A⁵ A⁵/C A⁵ A⁵/C D⁵* A⁵/C A⁵ A⁵/C

A⁵ A⁵/C D⁵* A⁵/C A⁵ A⁵/C A⁵ G⁵ D

1. Ma - ny miles -

Verse:

A⁵ A⁵/C D⁵*

- be - tween you and me, - and our love -
- to turn my horse a - round, - but my ba -

[illegible]

ry, and you just can't smell an e-mail. Phone
fin - est brown, the colour of a car - din - al sin. Hon -

Pre-Chorus:

-ey, sex, I've al - cyb - er ways sex had my ain't all that, I fear, -

let ring-

TAB 2 3 2 0 3 3 0 0 2 3 2 0 0 2 3 4 0

D G⁵ D
 — pre - fer to take my sex in it's o - ri - gi - nal form, — man. —
 gim - me just an eye - ful of your rear, of your rear, of your rear. —
 let ring- —

TAB
 2 2 3 3 2 3 0 0 0 0 0 0 3 3 0 0 2 1 0

[illegible]

musical score for "The Sound of Silence" by Simon & Garfunkel, featuring guitar and bass staves with a guitar tablature (TAB) staff below. The score includes a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part starts with a "mat." (muted) instruction. The bass part features a steady eighth-note pattern. The guitar tablature shows fret numbers and a 3-fret slide in the final measure.

Chorus:

Chorus.

Lead Vocal A5 C5 D5** E♭5

Phy - si - cal sex.

Backing Vocal

With a touch-y, feel - y wo-man.

Fig. 1... ...Fig. 1 ends

TAB

The musical score for "Physical" by George Michael is presented in three systems. The first system shows the vocal melody starting with the lyrics "Phy - si - cal sex." under a treble clef staff. Above the staff are fret markers A⁵ and C⁵. The second system continues the vocal melody with the lyrics "With a touch-y, feel - y wo-man." The third system features a guitar solo indicated by a double bar line and a key signature change to two sharps (F# and C#). Below the staff is a guitar tablature (TAB) section with numbers indicating finger positions on the strings.

Vocal Melody:

Phy - si - cal sex. With a touch-y, feel - y wo-man.

Guitar Solo:

TAB

3	2	2	3	2	2	0	3	5	5	5	5	7	7	8	8
0	0	0	0	0	0	0	3	3	3	3	3	5	5	6	6

The musical score for "Physical" by The Police is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#). Chord symbols A⁵, C⁵, D⁵^{**}, and E^b₅ are indicated above the staff. The lyrics "Phy - si - cal sex." are written below the notes. The second system continues the vocal melody with the lyrics "With a touch-y, feel - y wo-man." The third system features a guitar accompaniment in treble clef, showing chords and a bass line. Below the guitar staff is a TAB section with fret numbers (0-8) and pickup positions (indicated by dots).

1. A⁵ C_{SUS}² G/B G⁵/B^b

Phy - si - cal sex.

TAB

let ring - - -

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in bass clef with the same key signature and time signature. The guitar part features a melodic line with a descending scale in the first measure, followed by a series of chords and a descending scale in the second measure. The bass part provides a harmonic foundation with a series of chords and a descending scale in the first measure, followed by a series of chords and a descending scale in the second measure. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar part is labeled with "A5" and "D*" above the first two measures, and "A5" above the third measure. The bass part is labeled with "TAB" on the left side of each system.

Well I need phy - si - cal sex.

Chords: G⁵ D A⁵ C⁵ D^{b5} D^{5**}

Tab: 7 5 3

Solo:

(A)
Elec. Gtr. 8

$\frac{1}{2}$

let ring- -

TAB

7 7 (7) 7 5 8 7 8

mf
w/dist. & P.M.
Fig. 2...

...Fig. 2 ends

Gtr. 7 w/Fig. 2

TAB

3 5 5 3 5 3 5 5 3 3 3 3 3 5 5 6 6 7

let ring- - - - -

let ring- - - - -

TAB

8 7 7 $\frac{1}{2}$ 0 5 5 1 5 1 1 (7) 5 8

A⁵
Elec. Gtr. 6

f
w/dist.
Gtrs. 4+5 w/Fig. 1

TAB

8 12 12 5 3

C⁵ D⁵** E^{b5} A⁵

TAB

5 5 1 5 5 1 5 5 8 7 8 7 7/19 10 10 10 8

C5 D5** E♭5

TAB

A5 C5

TAB

(8va) D5** E♭5 A5

TAB

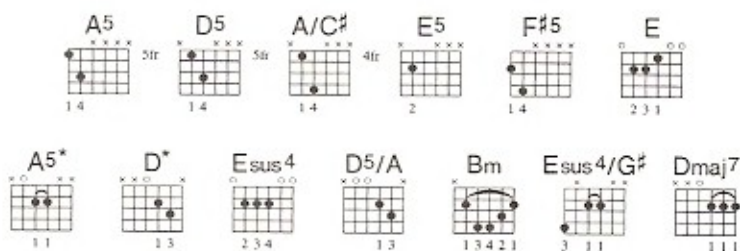
† Fast tremolo tapping

C5 D5** E♭5

TAB

OUT OF MY HANDS

Words and Music by Justin Hawkins, Daniel Hawkins, Frankie Poullain and Ed Graham



Intro:
♩ = 120

N.C.
Synth arr. for Gtr.

mp Fig. 1... ...Fig. 1 ends

TAB

12	12	12	12	12	12	12	12
13	14	13	13	14	13	13	14
14	14	14	14	14	14	14	14

A5 D5 A/C# E5 F#5 A5 D5 A/C#

Elec. Gtrs. 1+2
w/overdrive
P.M.
Synth w/Fig. 1 (x2)

TAB

7	5	5	7	5	4	4	2	0	0	0	2	2	2	4	5	7	5	5	5	7	5	4	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

E5 F#5 A5 D5 A/C# E5 F#5 E5

TAB

2	0	0	0	2	2	2	4	5	7	5	5	5	7	5	4	4	2	0	0	0	2	2	2	4	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

The musical score is divided into two systems. The first system consists of three measures. The first measure is labeled 'E' and 'Gtr. 1', showing a treble clef with a key signature of three sharps (F#, C#, G#) and a chord of E major. The second measure is labeled 'A5', showing a treble clef with a key signature of three sharps and a chord of A5. The third measure is labeled 'D5', showing a treble clef with a key signature of three sharps and a chord of D5. The second system consists of two measures. The first measure is labeled 'Gtr. 2' and shows a treble clef with a key signature of three sharps and a melodic line. The second measure shows a bass clef with a key signature of three sharps and a melodic line. The bass line starts with a forte dynamic 'f' and a first finger '1' on the 7th fret, followed by a sequence of notes: (7), 5, 7, 5, 7, 7, and ends with a first finger '1' on the 7th fret. The bass line is marked with a first finger '1' on the 7th fret and a first finger '1' on the 7th fret.

Elec. Gtr. 3
w/overdrive

open  cont. sim.

PM

1.191.

A5*

cont. sim.

Oh. _____

12

A5

Oh...

TAB

mf

TAB

OUT OF MY HANDS

Verse:

Girl, gon-na take a lit-tle
 Girl, don't wan-na be un-

Gtr. 2

TAB 3 4 3 4 0 2 0 2 2 2

time to ass - ess my frame of
 - kind but there's a peace I've yet to

TAB 0 0 1 0 0 1 3 2 4 3 2 4

mind... 'Cos I've got hopes to re - al - ign should I de -
 find... So should I stand and watch my fate un - wind or turn my

TAB 3 4 3 4 0 2 0 2 2 2 0 0 1 0 1

F#5 E D5*

- part for cloud - less climes.____ 'Cause
back and leave it all be - hind.____

Gtr. 1


TAB

0 0 0 0 2 0 2 0

4 4 2 2 0 0 0 0

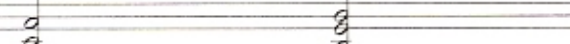
2 2 0 0 0 0 0 0

Gr. 2



Gr. 3 tacet

TAB



4 4 2

1 2 0

3 2 0

N.C.

I ap - proach things e - mo - tion - al - ly, at least I try.

Gtrs. 1+2

P.M. P.M.

TAB

2 0 2 2 | 0 2 0 2 X 2 0 2 | 2 0 2 2

The image shows a musical score for the song "So fare thee well" in G major. It includes a vocal melody and a guitar accompaniment. The guitar part features a TAB section with fret numbers and symbols for bends and mutes. The lyrics are written below the vocal line.

Lyrics:
So fare thee well ba - by if this should be our last good

Guitar TAB:
0 1 2 0 2 2 2 0 2 2 | 2 2 2 2 2 2 | 0 1 2 0 2 2 2 2

E⁵
E sus 4

- bye. Yeah, yeah, yeah, yeah!

Gtr. 2

Gtrs. 1+2

TAB

0 0 0 0 2 2 0 2 0 2 2 0 2 2 0 2 7 5

Chorus:

† Vocal harmonies 2nd only

In mat - ters such as these your feel - ings can not be de - nied

D⁵ A/C# E⁵ F#⁵ A⁵

TAB

7 5 7 5 5 7 5 7 4 2 0 2 0 2 4 4 4 7 5

'Cause ev - ery oth - er av - en - ue will lead to pain. In mat - ters such as these I

D⁵ A/C# E⁵ F#⁵ A⁵ D⁵ A/C#

TAB

7 5 7 5 7 5 7 4 2 0 2 0 2 4 4 4 7 5 7 5 7 5 7 5 7 4

let my heart de - cide. It's out of my hands a - gain. Ooh.

E⁵ F#⁵ E A⁵* D⁵/A

TAB

2 0 2 0 2 0 4 4 4 2 0 1 2 2 3 2 0 0 0

Bridge:

Bm

E_{sus}4/G# A5*

It's out of my hands... a - gain.

mf

TAB

2 3 4 4 2

0 4 2

4 2 0 2 4

E5

A5

Woo... hoo...

TAB

2 2 2 2 2 2 2 2 2 2 2 2 0 2 7 5

Solo:

D5 A/C# E5 F#5 4fr A5 D5 A/C#

hoo...

Gr. 2

TAB

9 9 7 7 5 5 4 4 4 4 5 4 4 0 (0) 9 9 7 7 5 5 4

5/10 10/9 9/7 7/5 5/4 4/3 3/2 2/1 1/0 0/2 2/3 3/4 4/5 5/7 7/9 9/10

E5 F#5 A5 4fr D5 A/C# E5 F#5 A5

1/2

1

TAB

4 4 4 0 4 9 9 7 7 5 5 4 4 4 4 5 4 4 0

5 5 5 2 5 10 10/9 9/7 7/5 5/4 4/3 3/2 2/1 1/0 0/2 2/3 3/4 4/5 5/7 7/9 9/10

E 4fr A5* D5* A5

Oh!

Let ring and become feedback

TAB 5 6 5 2 2

Chorus:

A5 D5 A/C# E5 F#5 A5 D5 A/C#

In mat- ters such as these your feel ings can- not be de- nied 'Cause e- very oth- er av- en-

Gtrs. 1+2

TAB 7 5 7 5 7 5 7 5 7 4 2 0 2 0 2 0 2 4 4 2 4 5 7 5 7 5 7 5 7 4

E5 F#5 A5 D5 A/C# E5 F#5

-ue will lead to pain. In mat- ters such as these I let my heart de- cide. It's

TAB 2 0 2 0 2 0 2 4 2 4 7 5 7 5 7 5 7 4 2 0 2 0 2 0 2 4 4 2 4 2 0

E A5* Dmaj7

out of my hands a - gain. Ooh.

Gtr. 1

Gtr. 2

TAB 1 2 0 2 2 0 2 2 2 2 2 2 2 2

Outro:

Outro:

D⁵ A/C[#] E⁵ F^{#5} A⁵ D⁵ A/C[#] 175
A^{5*} Dmaj⁷ A/C[#] E⁵ F^{#5} A^{5*} Dmaj⁷ A/C[#]

Synth w/Fig. 1 (x2)

TAB

E⁵ F#⁵ A⁵ D⁵ A/C# E⁵ F#⁵
E⁵ F#⁵ A^{5*} Dmaj7 A/C# E⁵ F#⁵

It's

TAB
2 0 2 0 2 0 4 2 4 2 4 2 0 2 2 2 0 7 4 2 0 2 0 2 4 2 4 2 0

out of my hands a - gain.

TAB

Dmaj7 (D) (D) Bm (Bm/D) (Bm/D)
 watch as you— spend an hour or two in the bath—
 catch your eye— and you throw your sponge, it's a

TAB

E7sus2 (Bm/D) (Bm/D) G/A (A) A* (A)
 so py like a tu-na. Mm. }
 pro-jec tile.

TAB

Chorus:

Dmaj7* Bm9 D/G Em9
 One times, I love you,—

Gtr. 2 tacet

TAB

I LOVE YOU 3 TIMES

D/G Emadd9 D/G Emadd9

two times, I love you,

TAB

Dmaj7* D#m7b5 G Em

three times, four times, five times, I

TAB

Dmaj7* Bm9 G* Em* G* Em*

— love you.— Ooh. Ooh.— Ooh. Ooh. Ooh.— Ooh. Ooh. Ooh.— Ooh.

TAB

Solo:


D Daug Bm

Elec. Gtr. 3

w/heavy dist. Gtr. 1 cont. sim.

TAB

E7sus2 G/A A* 8va



TAB

3/5 5 3 2 3 2 3 2 0 2

x x 12 11/12 10 10 9 10 9 10 12 12 (12) 10 10 12 (12) 10 0 17 17

Dmaj7
(8va)

TAB

17 17 17 17 17 15 16 15 17 14 17 14

Bm
(8va)

TAB

14-17-15-14-15-14-17-14-15-14-19-14-17-14-15-14-17-14-17-15-14 17-15-17-15-14 16\14 16 14\12 11\9 11 9\7 6 6 1/2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line and two instrumental lines (guitar and bass) with tablature. The key signature is D major (two sharps). The guitar part features a prominent arpeggiated pattern in the first system, which is transcribed in the bass line as well. The vocal line consists of the lyrics "Oh, oh, oh, oh." The guitar and bass parts are written in standard notation with additional tablature (TAB) below the staff. The guitar TAB includes fret numbers (14, 15, 16, 18) and fingerings (1, 2, 3, 4). The bass TAB includes fret numbers (14, 15, 16, 18) and fingerings (1, 2, 3, 4). The score is divided into three systems, each corresponding to a different chord: E7sus2, G/A, and A*.

System 1: E⁷sus²

Vocal: Oh, oh, oh, oh.

Guitar: Arpeggiated pattern (D4, F#4, A4, G4, F#4, E4).

Bass: Arpeggiated pattern (D3, F#3, A3, G3, F#3, E3).

System 2: G/A

Vocal: oh, oh, oh, oh.

Guitar: Arpeggiated pattern (D4, F#4, A4, G4, F#4, E4).

Bass: Arpeggiated pattern (D3, F#3, A3, G3, F#3, E3).

System 3: A*

Vocal: oh, oh, oh, oh.

Guitar: Arpeggiated pattern (D4, F#4, A4, G4, F#4, E4).

Bass: Arpeggiated pattern (D3, F#3, A3, G3, F#3, E3).

Chorus:

D/G E^madd⁹ D/G E^madd⁹

One ti - m-m-m-m-m-mes, I love you,-

TAB

D/G E^madd⁹ D/G E^madd⁹

two times, I love you,-

TAB

D^{ma}7^{*} D⁴m7^b5 G E^m

three times, four times, five times a week, I

Gtr. 3 w/ Fig. 1

TAB

Fig. 1
Gtr. 3

Gtr. 3

TAB

Dmaj7* Bm9 G* Em*

— love you,— I love you, I love you.— Ooh. Ooh. Ooh.—

rit.

TAB

0 2 2 2 2 2 2 2 2 2 2 2 3 3 4 5 4 7 8 9 9 9 7

1 love you.

TAB

[illegible]

GUITAR TAB GLOSSARY**

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of a half a fret.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing

an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

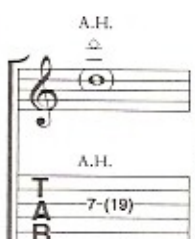


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the

original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

RHYTHM SLASHES

STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

SINGLE NOTES IN SLASH NOTATION:
A regular notehead indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).

ARTICULATIONS

HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

MUTED STRINGS:
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

STACCATO (Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.

LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).

PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (↓) or upstroke (↑) of the pick.

PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.

TREMOLLO PICKING:
The note or notes are picked as fast as possible.

VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand, wrist, and forearm.

FRETBOARD TAPPING:
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

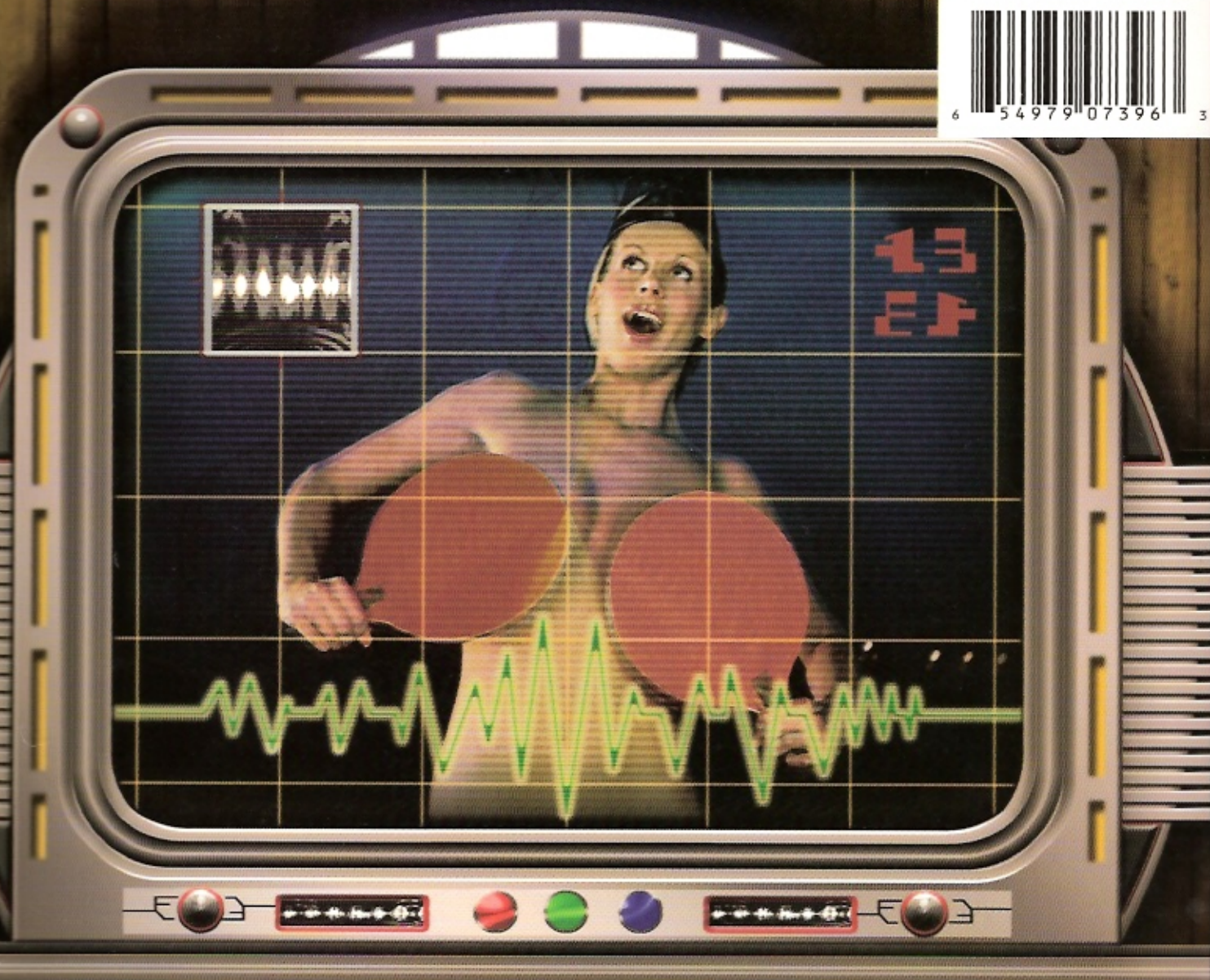
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.

TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).

ACCENT:
Notes or chords are to be played with added emphasis.



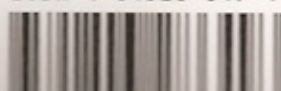
**BLACK SHUCK
GET YOUR HANDS OFF MY WOMAN
GROWING ON ME
I BELIEVE IN A THING CALLED LOVE
LOVE IS ONLY A FEELING
GIVIN' UP
STUCK IN A RUT
FRIDAY NIGHT
LOVE ON THE ROCKS WITH NO ICE
HOLDING MY OWN
CHRISTMAS TIME (DON'T LET THE BELLS END)
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HOW DARE YOU CALL THIS LOVE?
BAREBACK
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OUT OF MY HANDS
I LOVE YOU 5 TIMES**

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